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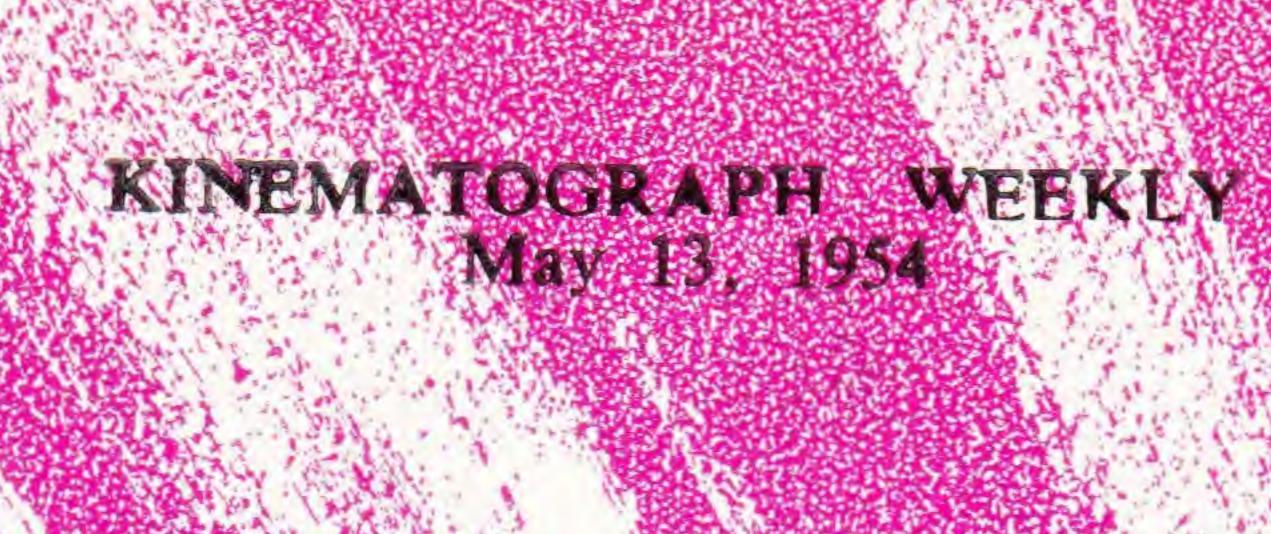
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Thursday, May 13, 1954

Vol. 446.



## Breaks: Terms of Reference

AND NOW TO ANSWER YOUR SOUND QUERIES V

# Are Settled

#### CEA WON'T DISPUTE LEGALITY OF KRS RESOLUTION

But "Is it in Best Interests of the Trade?"

IS THE RESOLUTION OF THE KINEMATOGRAPH RENTERS' SOCIETY BINDING ITS MEMBERS NOT TO ADJUST BREAK FIGURES BY INDIVIDUAL NEGOTIATION WITH EXHIBITORS "IN THE BEST INTEREST OF THE FILM INDUSTRY"?

The Cinematograph Exhibitors' Association is not disputing the

legality of the resolution, but its effect on the trade as a whole, the KINE. understands, will be the key point when the independent chairman hears both sides of the dispute.

Meanwhile, full details of the terms of reference on which the independent chairman will be asked to give his opinion of the break-figure case were made known this week.

They are:—
"The CEA draws attention to the resolution on 'break' figures passed by the KRS on March 8, 1951, and urges that in the interests of the film industry this resolution should be rescinded;
"The KRS, on the other hand,

urges that, as a trade association, it was entitled, which is not disputed, to pass the resolution to which refer-

one has been made by the CEA;
"An independent chairman, to be appointed within 14 days from today's date (April 21), will be asked to date (April 21), will be asked to advise the two associations as to their future course of action on the matter

"The whole proceedings without further terms of reference shall be concluded within six weeks from the date of the appointment of the chair-

In the event of failure to agree on the appointment of the chairman, the appointment is to be made by the president of the Law Society within seven days, upon the application of either party."

It is understood that at the recent four-trade association meetings when reference to an independent chairman was agreed, Mr. J. Arthur Rank pro-posed that the meeting put on record its opinion "that it would expect both parties to be guided by the advice of the independent chairman in settling this problem.'

Exhibitors meeting in London this week are demanding some immediate adjustments to break figures to meet the anomalies created by the changes in entertainments tax that operate from May 30. See page 7.

#### Renters to "Vet" CEA's Nominee

WHEN the council of the Kinematograph Renters' Society meets to-day (Thursday) it will have before it the name of "a very eminent man" who, the CEA suggests, would be a suitable independent chairman to hear the break-figure dispute.

Last week the CEA rejected a man put forward by the KRS. If the renters do not like the CEA nominee the president of the Law Society will be asked to propose a

The KINE. understands that the The KINE. understands that the pending action against GFD because it has not supported the KRS breakfigure policy is now likely to be postponed until after the hearing of the

No date has yet been fixed for representatives of the CEA and KRS to reexamine procedure for giving rental relief to those exhibitors who claim that, without it, they cannot pay the Eady levy.

The executive committee of the CEA

was meeting again this week, when delegates were expected to be critical of the fact that no action had yet been taken in this matter.

#### Royal Homecoming Reels Out by Sunday

Newsreels will make an all-out drive this week-end to hold their own with TV on the coverage of the Queen's

homecoming.
Scores of cameramen will line the processional route and the laboratories

will work all day Saturday.

The result will be that some London kinemas will have their prints on Sunday and the rest of the country will be showing the reels by Monday.

#### You Can Have 'Scope Without Stereo NEW FOX POLICY

(by "Kine," reporter in an exclusive interview with James Pattinson, Director of Sales)

THE world market is now open for CinemaScope films made in Britain. That was the opinion expressed by Mr. James Pattinson, director of sales of Twentieth Century-Fox, in an interview with the KINE. this week, following an announcement in New York that the company is to make prints available with single-track optical sound, single-track magnetic sound as well as the established four-track stereophonic sound. (See page 6 for full details of the New York meeting.)
Mr. Pattinson said that the choice of tracks will not be available to

British exhibitors until September, but bookings of the new-type pictures

will start almost immediately.

He emphasised that the company is maintaining its policy for extended runs. He is convinced that the major kinemas will install full stereophonic sound and that these theatres will have product first run. Others may have to follow because these theatres will advertise extensively that they are using the full sound package.

No new agreement has been made with the Rank Organisation. "We are prepared to sell our film to any other than the sell our film to any o

one," Mr. Pattinson said.

Referring to the booking position of those theatres already equipped with the full stereophonic sound system, Mr. Pattinson said: "When a man becomes our environment we will man becomes our customer we will not abandon him."

Mr. Pattinson said that there are 175 kinemas equipped or about to be equipped with full stereophonic sound. In addition to these there are the 75 Circuits Management Association houses.

Asked about the 160 ABC kinemas that will be able to take Cinema-Scope width pictures, Mr. Pattinson said there was no reason why there should not be deals for Twentieth Century-Fox pictures to play the

ABC circuit.

Mr. Pattinson said that if exhibitors want to use the standard optical track they will need a different masking arrangement because the ratio would be cut from 1:2.55 to 1:2.33.

He emphasised that it was his con-

He emphasised that it was his conviction that magnetic sound, whether is tere ophonic or not, was so superior that it was here to stay.

When the Royal Tour film "Flight of the White Heron" is released in early June it will start playing in at least 55 situations. Because of the extended run policy it is not known when other CinemaScope theatres can take the picture. take the picture.
Mr. Pattinson said that extended

runs were proving a big advantage to exhibitors as well as producers.

"But it keeps the exhibitor on his toes so far as booking is concerned," he commented.

Mr. Pattinson was meeting senior exhibitors on Tuesday evening to explain the company's new policy.

See page 7 for British Cinema-Scope production plans,

#### Money Talks

Make Eady Up to £3.5 m.

BRITISH PRODUCERS WANT AN INCOME TO THE EADY FUND OF £3.5M. A YEAR. THIS SURPRISING STATEMENT WAS TO BE PUT BEFORE EXHIBITOR DELEGATES TO THE CEA EXECUTIVE THIS WEEK. SEE REPORT, PAGE 7.

NATKE Says Wages First

MEANWHILE, THE NATKE, WHICH IS NEGOTIATING NEW WAGE RATES WITH THE CEA, IS ATTEMPTING TO ENSURE THAT BEFORE ANY OF THE RECENT ET CONCESSION GOES TOWARDS THE FADY FUND, THE UNION WAGE DEMANDS (AND THOSE TO BE MADE ON BEHALF OF ITS STUDIO MEMBERS AS WELL) ARE ADEQUATELY MET. SEE CONFERENCE REPORT STARTING PAGE 30. STARTING PAGE 30.

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The "Kine." says . . .

# Now Let's Agree On a United Front

T surprises few of us that the negotiations between the CEA and the KRS, for the appointment of an independent chairman to advise them on the break-figure dispute, should be taking a course that could so plainly have been predicted months ago. As the sporting tipster would say, the form is sticking out a mile.

The fact is that neither side was likely to agree on any nominee put forward by its opponent, and time at least would have been gaved by going straight to the Law Society in the first place.

This is not, perhaps, a matter of high importance in itself. For we must admit that in this thrustful, highly competitive and exciting industry head-on clashes of basic opinion in this way are far from uncommon. Our trade has quite a history of them.

But with the passing of the years we have advanced from a minor business operating at least in the shades of the fairground, to an important part in the social scene. Ours may not be numerically among the leading industries, but its This is a matter of some sudden disappearance—which is, of course, unthinkable would have a shattering effect on the national morale.

So it does seem a pity that our march to success has not been equalled by our march to unity. It is unfortunate that in so many basic matters the industry still has deep cleavages and sharply conflicting allegiances—although the position is nothing like so disorganised as Mr. Nicholas Davenport suggested in a recent article in "The Spectator," on the contradiction of which, in such emphatic Henry French. This was overall all-industry public relations at its best.

The film industry is emerging from a period of unprece-

dented difficulty, both inside the British studios and in the independent kinemas. It has been moving back to prosperity through hard work and intelligent rationalisation. What is needed now is a united front to agree on an overall trade policy for the remaining points at issue. A competitive business never had anything to gain from presenting a divided appearance.

# Which Size?

COME of the uncertainty and hesitation surrounding the CinemaScope problem has been cleared up in the last week, as the vivid description from our New York correspondent and the news on this page both emphasise. But in our relief that yet another of the industry's problems has been ironed out, we must not overlook the fact that there is still no basic agreement on the size of the very screen on which we peddle the expensive dreams that make our success.

urgency. It is basically unsound for an industry not to achieve standardisation in the most basic proportion on which its wares depend. The position is as extraordinary as if the railway gauge varied from county to county.

There is undoubtedly a wide use for the wide screen. But in hundreds of cases there are architectural reasons against its adoption. What is wanted, and what time alone will probably supply, is the adoption of two standards—for the narrow proscenium and the wide.

terms, we congratulate Sir At present, exhibitors look like being denied important product unless companies such as Twentieth Century-Fox produce two versions of their successes.

TUSSLE . TOM SOUND THE O'BRIEN LETS OFF STEAM . HITCH COMES TO TOWN

ORE comings and goings in London this week than for ly a long time.

Sam Eckman and Charles Goldsmith were down at Heathrow on Tuesday, welcoming Arthur Loew, the president of Loew's International, the company handling all Metro's business outside the United States.

Mr. Loew is in London for the important demonstration of Perspecta Sound this week, and the opening of "Knights of the Round Table."

MEANWHILE, Loren L. Ryder, one of the senior technical brains in the Paramount organisation, has been in London in connection with the forthcoming demonstration of Vista Vision.

In ways such as these the news from the film pot keeps simmering.

Mr. Loew, incidentally, is meeting many of us during the middle of this week—too late, unfortunately, for me to report him today. There is some margin for definition of Metro's British policy with Perspecta Sound, and I imagine that we shall all know a good bit more about this after we have talked with him.

TN New York, Spyros Skouras has announced that the Twentieth Century-Fox CinemaScope product will henceforth be available to all exhibitors on any and every basic sound system—by which he means that his original policy of insisting on full stereophonic sound has been reversed. The wordy battle is therefore over.

An American exhibitor can now go ahead and book films such as "The Robe" and play them with an optical track, a single track, a magnetic track, or a full Cinema-Scope stereophonic track, according to the equipment he wishes to use.

THIS news has been received with nothing but pleasure in the British trade, for Mr. Skouras's almost obstinate determination to insist on full stereophonic sound, at a time when costly instalments threaten further severe burdens on the smaller independent operators, was not received with any enthusiasm here.

In reversing his decision, Mr. Skouras has shown good, sound business sense, and even though some may think that he has bowed to the inevitable, he has at the same time automatically restored the cordial goodwill that exists in this country for his company.

TET'S now conclude this point of the discussion by saying that it is our business now not to hold inquisitions, but to hope fervently for a steady supply of really

good quality box-office pictures. For at the moment the cupboard, although not absolutely bare, has a far thinner stock in it than usual, and there is the nearest thing to a product shortage that there has been for many years.

ME may, of course, be very certain of one point. The installation of wide screen systems with full stereophonic sound will go on. Of that there is not the slightest doubt.

Sound is to the film business rather what printing is to journalism. It is one of the fundamentals of the medium. Because it changes so little we come to take it for granted.

But it is obvious to any amateur that full magnetic stereophonic sound represents a remarkable technical advance. And in the big theatre its installation can obviously be used for showmanship purposes.

THE decisions taken last week do not mean that we have tried a new gimmick and are now moving backwards. On the contrary. They mean that we have established a set of values and it is now up to the showman to give his own particular public what he can afford and what he thinks they want.

LIOWARD HARRISON is Sir Alex Korda's director in charge of foreign sales, and like his opposite number, Freddie West of the Rank group, he is an indefatigable globe-trotter.

Breaking bread with him at the Royal Aero Club this week he told me that the two South American film festivals earlier in the year were a considerable success from his point of view.

A S a direct result of them he received 20 licences for the showing of British films in Brazil, and seven in the Argentine.

This is a subject on which the British producers are sharply divided. A very responsible school of thought considers that all festivals are a waste of time. Mr. Harrison is not a member of that school.

TOWN in Torquay, and at other places, where exhibitors gather, I have had much talk and don't let us mince words much resentment of this suggestion that the present break figure dispute should be enlarged to cover a general investigation into profits made on sales in kinemas.

There is some momentum behind the view that where an exhibitor claims relief because of the loss of his operation the renter would be entitled to insist on the discovery of

#### —THE INFORMED FEATURE THAT PUTS YOU IN THE PICTURE















Arthur Loew

Morris Prince

**Charles Goldsmith** 

Barry Wieland

Alfred Hitchcock

E. Blake

S. K. Lewis

subsidiary profit figures arising from income other than at the box-office.

But you will not find an exhibi-

tor in the country who will see any sense in this argument.

MORRIS PRINCE, who is one of the shrewdest thinkers among the showmen, summed up among the showmen, summed up this problem exceedingly well at the recent Devon and Cornwall meeting, when he said, quite simply, that there was a distinct parallel between this situation and the problem of running a departmental store.

If a hig store were running its

If a big store were running its furnishing department at a loss, it might attempt to buy its basic furniture cheaper from its suppliers. In the bargaining that that attempt would produce, no one would suggest countering that the profits made in the sweets and women's hosiery departments should be taken into account.

I have a hunch that the exhibitors will stand successfully firm and that this argument is not likely to develop.

LAST Thursday night found me down at Bournemouth for the celebration dinner at the NATKE national delegate confer-It was a rather curious affair. ence. It was a rather curious affair. But Jack Tanner, president of the TUC, led off with a sprightly and amusing speech in which he piled cliché upon cliché to produce a wittily cynical imitation of the typical after-dinner speaker heaping platitude upon platitude.

Sir Henry French, who supported him was in one of his best moods:

him, was in one of his best moods; good-humoured, urbane, and kindly. He made his affection for the union very clear, and left the delegates in no doubt that he found NATKE an honourable adversary in the cutand-thrust of trade negotiations.

His manner emphasised how completely he has recovered from his severe operation of a few months

I WAS also very impressed by young J. L. Wilson, who is now, I believe, the new president of the union, and who, in his workaday life, is senior projectionist at the Carlton Theatre in London's West End.

An Aberdonian, Mr. Wilson is quiet of manner, incisive, and with a useful gift for seeing the centre of any problem he is discussing.

THE slapstick highlight of the evening was the effort by the union's secretary, Tom O'Brien, who, having limited all speeches to six minutes on penalty of a fine of a pound a minute, proceeded to beat

the air for 23 minutes, reminding me rather of a buzzard battering his clipped wings against the wires of

HIS general sallies, however, were more blistering than usual, and some of them were so devastating that at times I wondered whether it was his studied intention to insult every guest in the room. Indeed, his heavy-handed jocularities at the expense of my colleague, Bernard Charman, were so outrageous that a lesser man than Charman might well have considered whether they could not better have been answered in a more suitable

A curious performance.

ALL this apart, it was a happy occasion. It does the heart good to see these honest, straightforward fellows, representatives of the industry's humbler workers, painstakingly ploughing their way through their conference, and relaxing at their annual dispers

ing at their annual dinner.
You could sense the good fellowship of the NATKE rank and file as you sat there, and I cordially echo the graceful things that were said about the union and its hardworking members by both Sir Henry French and later by Sidney

NO union is altogether contented with its wages and working conditions. You wouldn't expect it to be. But NATKE has shown over the years a commonsense and gift for reasonableness that has made it respected on both sides of the industry force.

sides of the industry fence.

Much credit for this is undoubtedly owed to O'Brien, that mercurial fellow.

To the rank and file of NATKE,

a cigar all round for a most successful evening. To the general secretary, no orchids.

MONDAY, November 15, has been chosen by the Queen as the date of the next Royal Film Performance. This year it is the turn of the Empire, Leicester Square.

PUBLIC interest in 3-D films is one of the most fascinating things in the present-day box-office returns. Generally speaking, I have a feeling that professional film people in the main are not basically fond of 3-D.

The provision of special spectacles to the audiences, with all the checking and collecting that this involves, gives something of an added nuisance to the actual operating of the kinema. And the quality of the pioneer "B'wana Devil"

was not exactly something that the business as a whole can be proud of.

ET there are unmistakable signs that the public likes the 3-D film. There is little evidence that it resents having to put on special glasses, as some people argued when "B'wana Devil" was first widely shown.

Rather on the contrary. From Charles Goldsmith, assistant managing director at MGM, I have been assured that "Kiss Me Kate," where shown in its 3-D version, did substantially higher business than the anyway excellent business it did where shown as a normal flat film. This is representative in Britain of the same set of facts that MGM reported about this film when it was shown in America.

And we all know that Warner's "Hondo," the John Wayne picture, did fantastic business behind the

polaroid glasses.
It is obvious that 3-D is far from dead as a gimmick. Indeed, with the right subject, it must have an enormous value.

THE Rank Organisation did a useful public relations job in the industry as a whole at the important advertising association conference at Bournemouth last Friday,

May 7.

This is a conference attended by practically all the top men in advertising. Fleet Street was very well represented.

So at the Gaumont, Bournemouth, JARO laid on a special midnight performance of its latest recordbreaker—" Doctor in the House"—to a delighted audience of delegates and their wives.

Hardly less interesting for those present was a film made by Theatre Publicity for the occasion—" Inside

Story."
This is a brilliant little picture that does a splendid job for screen advertising. It was enthusiastically received by those who saw it at Bournemouth.

BARRY WIELAND tells meand the news hardly sur-prised me—that Danny Kaye had a most remarkable success at the opening of his engagement at John Schlesinger's Colosseum at Johannesburg.

A cable from Mr. Schlesinger, who is not given to throwing super-latives about where they aren't de-"made South African theatre history."

history."
At the second performance that

hour and forty-five minutes, which is almost twice as long as his appearance at the Palladium, when he was making vaudeville history in this country.

The engagement has been one of the outstanding events in the bril-liant history of South African show business under the Schlesinger

PEOPLE who know the film trade in Rome, and the Venice Film Festival, will be interested to hear that Vieri Niccoli, terested to hear that Vieri Niccoli, who is Paramount's head publicity man in Italy, will be going through London next week, or the week after, on his way to New York and Hollywood. He won a world publicity contest for his campaign on "War of the Worlds."

Niccoli, who speaks impeccable English, and who once worked in a shipping office in Newcastle, did a very good job at Venice last year on behalf of the MPAA. It will be a pleasure to see him in London.

ERNEST BLAKE, of Kodak, was in the chair at Monday's dinner of the Cinema Veterans.

And as usual the evening was a pleasant one, stirring nostalgic memories.

It was a pleasure to meet many old friends, and to see such stal-wart supporters of the Veterans as Sir Arthur Jarratt and Arthur Dent

in attendance.
And may I congratulate Robert
Clark on a really good unrehearsed

HE spoke for Sir David Griffiths, who is rather under the weather and could not get to the Trocadero.

A rare and welcome case of a producer standing in for a distribu-

Certainly a happy evening.

HUNDREDS of us will be delighted to see Alfred Hitchcock in London this week, Hitchcock in London this week, for his visits here are too infrequent for our liking. He recently completed "Rear Window" for Paramount, and is now on his way to make "Catch a Thief," starring Cary Grant, also for Paramount, the filming of which will mostly take place in France place in France.

This will be made in Technicolor and VistaVision.

Hitchcock is one of the most incisive people in our business. He could forget more than most of us know and still be a top director.

THE EDITOR

# The Siege is Over-It's Surrender on

# Stereo Sound

WHAT REALLY HAPPENED WHEN FOX EXECUTIVES MET U.S EXHIBITORS

By LEONARD COULTER, "Kine." New York Correspondent

AFTER a seven-month siege, Twentieth Century-Fox has abandoned unconditionally its insistence that its CinemaScope pictures must be exhibited with company-approved reflective screens, its own anamorphic lenses and full, fourchannel magnetic stereophonic sound.

It has reversed Spyros Skouras' policy so completely that it is now planning to produce special Cinema-Scope prints not only with an optical single-channel sound track (for those

and will shortly disclose technical "We had to commit ourselves to a "What protection are you giving tors desired, the company still felt details of, a CinemaScope attachment 3,500,000 dollar order for lenses," to those theatres which have done that magnetic sound was superior to which will enable a picture to be Skouras said.

everything possible to co-operate with anything else, and that public demand shown in a wide variety of dimen- What made Twentieth-Fox change you, against the competition of sub- would ultimately bring stereophonic sions or aspect ratios. its collective mind on sound?

so equipped will be supplied with account of its cost."

nine husky workmen and half a dozen back into the theatres of America." whole of the vast area normally been quiet. The first burst of spon- insistence on full stereophonic sound, occupied by Fox's contract depart- taneous applause came when Mr. it might be bad for the industry. It ment, whose 102-strong staff, bereft Lichtman said: "The time has come might even bring CinemaScope into of steel partitions, desks, chairs and when we feel we do not wish to disrepute. telephones, was given the day off.

ship a royal blue backcloth was draped behind the dais; roving the three aisles; a soft musical back- what is best for all." ground was piped into the room; a couple of flags were draped at each

God in Heaven, we are conscious of appeared. The only jarring note was inducing audience participation as was been put into effect. our errors and our sins, and we ask Thy blessing on our efforts and Thy guidance at this meeting." Whereupon business promptly began.

# No Bitterness

Mr. Gehring presided. He was flanked on the dais by Spyros Skouras; Al Lichtman, vice-president feld, publicity and advertising vice- and Charles J. Feldman sales drives. president; Glenn Norris, eastern sales manager; Alex Harrison, western sales manager, and Donald

Thus, any exhibitor with a wide No one on the dais was called upon apparently, will be able to play Earl Sponable, Twentieth's research screen and a pair of anamorphic pro- to answer that question, but Skouras CinemaScope pictures in 2-D without chief, made an effective point when jection lenses will be able to book admitted unreservedly: "When we spending a nickel on equipment?" CinemaScope product from Fox with- insisted on stereophonic sound, the out restriction, and use whatever vast majority of exhibitors who had sound system he wishes. Kinemas not not installed it objected to it on

duct for normal projection. closure that a delegation of theatre Scope customers would be protected The surrender came at 4.15 p.m. on owners had called on him recently May 6 at the close of an open forum and urged him to give exhibitors of some 850 exhibitors held on the freedom of choice on sound, because, fourth floor of Fox's New York by so doing, "you would bring an headquarters. For a day and a half, additional 18 to 20 million people policy—appeared to have second

# Smooth and Easy

kinemas lacking a magnetic pick-up), long and so tenaciously clung to its struck when Louis Rosenbaum, an 15,000 lenses. We have to pay for but in the standard pre-'Scope dimen- all-or-nothing policy was that it had Alabama exhibitor who had been one them. That is our side of the story." sion "as soon as suitable subjects are incurred huge financial obligations in of the first CinemaScope customers, From the dais came repeated available." the form of orders and guarantees for acidly commented: "I don't want to affirmations that, while Fox would

sequent-run houses which now, sound into universal use.

# Second Thoughts

Mr. Rosenbaum appeared content standard versions of the same pro- Al Lichtman followed with the dis- when Al Lichtman said that Cinema-"as far as the law permits."

Then an odd thing happened. Several exhibitors—among former critics of Twentieth-Fox sound thoughts. They felt, they said, that

deprive anyone from showing One after another, important exhibi-With a typical touch of showman- CinemaScope pictures either with tors testified that CinemaScope—in Along these lines discussion profull stereophonic sound, with single their houses, and in competitors' ceeded, with a brief recess for buffet magnetic sound, or with single optical theatres—had given business its luncheon. The concensus of opinion microphones were installed in each of track. It is for the majority to decide greatest fillip for many years. The seemed to be this: (1) CinemaScope (though not necessarily stereophonic 'Scope picture ("The Robe") have end of the platform and a princely It was odd to hear him saying: sound) was vastly better than opti- tailed-off, but are still better than they buffet was arranged behind a curtain. "We are not here to tell you what cal sound, and that the customers were; (3) magnetic sound is prefer-

done with Cinerama, there was another round of applause.

Spyros Skouras felt constrained to intervene. He admitted that the process was in its infancy, added that forthcoming Fox pictures would take much fuller advantage of the medium, and confessed: "We launched CinemaScope for the benefit of the industry as a whole. We still have heavy commitments. We are 'in the red' for a sum exceeding 8,000,000 dollars. We have placed orders for

The company has also developed, lenses, screens and sound equipment. be let down now.

amend its policy to whatever exhibi-

asked whether a sound "mixer" could be used satisfactorily to provide one-horn sound from a multi-channel track.

He said that it could be used now, with fair results, because no one had yet succeeded in recording sound on a true stereophonic basis, but when that had been done—as he felt it would before long—a "mixer" would be incapable of handling it.

Mr. Sponable—possibly the industry's foremost scientist—added: charwomen had been clearing the Up to this point the audience had if the company were to abandon its "In my opinion, it is only a matter of time before the optical sound head becomes obsolete."

# The Opinions

majority said that their observations has revived public interest in motion had proved that magnetic sound pictures; (2) grosses since the first. At 10.40 a.m. the American your choice should be. Whatever recognised its superiority. able to optical sound; (4) stereophonic national anthem was played, every- your wish, we will comply with it." When Jack Thieler, of Kentucky, sound just isn't stereophonic, but will body stood, and William C. Gehring, From that moment onward the complained that no company using probably become a great audience Fox's assistant general sales manager, talk was smooth, easy. If there had CinemaScope had yet succeeded in attraction when pending improvesolemnly intoned a prayer—"Oh, been tension in the air, it all dis- making as full use of the process in ments and scientific advances have

Fox's surprise decision applauded by almost every speaker, but some exhibitors seemed doubtful about accepting the responsibility of making a decision or participating in

Joe Barr, Indianapolis theatre owner, said in effect: "Let Twentieth WITH the possible exception of executive. Their company is called Century-Fox decide. Let us go along MGM, no company has ever Amalgamated Productions. It owns with whatever they say."

got plenty hell for using our own judgment up to now."

At this point a voice vote was taken MUCH industry comment has on a resolution by Charles Goldfein, been aroused by the purchase of Philadelphia: "That CinemaScope

> A cry of "Agreed" went up. "Against?" asked Bill Gehring. And not one murmur was heard.

# Universal Passes \$5-m. Mark

in charge of distribution; Murray achieved more than 5,000,000 dollars the rights of several film properties, With impish good humour, Spyros Silverstone, president of Twentieth- in domestic and foreign billings in first of which is expected to be com- Skouras passed the ball back. Fox International; Wilfred Eady, one week—until now. Universal an- pleted by the end of the year. Rodgers said: "No, you must decide. We controller; William C Michael, nounces a total of 5,035,000 dollars is president. executive vice-president; Charles Ein- in the final week of its Alfred E. Daff

hour conclave there was not a word ship of Loew's-Metro, where he was girdles) by the Stanley-Warner Cor- bitors' option whether it be played of bitterness or reproach. The atmo- vice-president in charge of distribu- poration, which operates Cinerama. with full stereophonic sound, or magsphere was both informal and cordial tion, has formed a partnership with The purchase has been made to diver- netic single track, or optical single from the moment Spyros P. Skouras Jack Skirball, independent producer; sify the S-W operation. Most com- track sound." made his opening speech. In it, he Cliff Work, former head of Univer- mon observation is one of surprise disclosed a fact long suspected: One sal's studio, and Sam Dembow, who that the company should have entered of the reasons why Fox had for so was for many years a Paramount such a crowded field.

of control of the 15,000,000 dollars pictures be made available for all Henderson, treasurer.

From start to finish of the four
WILLIAM F. RODGERS, who International Latex Corporation theatres equipped with the proper of brassieres and screens and lenses, and it be the exhi-

#### THE CEA'S EXECUTIVE COMMITTEE GOES INTO SESSION

### What Happens on Breaks When New Tax Starts?

DELEGATES PUT THAT QUESTION AS THEY GATHERED FOR THE MEETING

DELEGATES arriving in London this week for the monthly meeting of the executive committee of the Cinematograph Exhibitors' Association were asking: What will happen to existing break figures after May, when the new ET scales operate?

They have come armed with many cases of anomalies to prove that if there is no general rise in break figures, many kinemas will lose and

not gain as a result of the changes.

The Bristol and West of England branch is demanding a general rise in

break figures of at least 10 per cent.

The Kine. understands that at a recent meeting of the council of the four trade associations, the KRS was urged to consider the anomalies that the new ET scale will cause. The KRS council will meet today (Thursday) and, according to a Kine, reporter, investigations made by some sales departments indicate, the renters claim, that a rise of about 6 per cent.

in break figures may be justified.

The CEA leaders were expecting demands from the rank and file that some agreement be made before May 30 to cope with anomalies, otherwise there may be unilateral action by some exhibiting groups. The CEA leaders were hopeful that the KRS would be making a statement later this week this week.

#### Clipping the Wings of 16-mm. Films

How to clip the wings of 16-mm. films was being discussed by the CEA executive committee this week. Reports have been made by many CEA branches.

According to a KINE reporter, there are two major points:

The exhibitors think this is unfair competition when hundreds of seaside hotels show modern films on 16-mm. to their guests (often free of charge). The guests can and should, they say, be attending the local kinema. Too often, 16-mm. kinemas in community centres and village halls show pic-tures before 35-mm. kinemas in nearby towns.

It was expected on Tuesday evening that the CEA would decide to approach the KRS for a full-scale review of present 16-mm, regulations. Senior exhibitors point out that it is in the intensity for the contract of the contra in the interest of renters that 35-mm. halls be protected from any direct, 16-mm. competition,

#### Mr. Norman Hart

Mr. Norman Hart, for many years legal adviser to the CEA, who died on Wednesday of last week, was buried at Bray on Monday. He was 78.

After his retirement five years ago, he continued to attend association functions and to give his valuable

advice.

Mr. Hart was an authority on the law and the industry and contributed regularly to the "Kinematograph Year Book" until his successor to the CEA was appointed.

#### WE DON'T WANT LICENCES FOR HOME TV

MEMORANDUM on current television trends is to be pre-pared by the Cinematograph Exhibitor's Association for submission to the council of the four trade associations. And the top point in that document, according to a Kine. reporter, is expected to be a demand that no approach be made to the Government for television transmission licences that would allow producers to put out programmes for home viewing as well as kinema reception.

The CEA shows no sign of modifying its ban on any producer who makes films available to television stations, But exhibitors are anxious that early decisions should be made to safeguard their position in regard to showing TV programmes of enter-tainment, sport or news to paying audiences.

#### Several Points

There are several points which the CEA wants to raise with the BBC and with the Government's television advisory com-

Government's television advisory committee.

At last week's meeting of the council of the four trade associations, consideration was given to a CEA resolution opposing the participation in the British Film Production Fund of films made for American commercial television and also released to British kinemas.

The four associations reached no decision. The ASFP is involved and that association has been asked to report on the CEA demand.

A KINE reporter says that one difficulty was soon apparent—how to find a definition which would give practical effect to the CEA resolution.

#### NOW FOX FACES NEW WIDTH DEMANDS

New demands are expected to be made of 20th Century-Fox following meetings this week of the committees of the Cinematograph Exhibitors' Association. Exhibitors regard the modification of the CinemaScope sound-track policy as a moral victory, writes a KINE. reporter, but they may now want an assurance that CinemaScope films will be reduced to smaller-ratio prints for the benefit of kinemas that cannot take the 1:2.5 ratio screen.

The CEA delegates argue that in Britain a very large proportion of kinemas could not show CinemaScope even if they wanted to. Unless prints of a more regular aspect ratio are now made available, these kinemas will be at a disadvantage.

The CEA executive was being given a report on the conference of the Cinematographique. A full report on this conference appeared exclusively in the Kine. last week.

#### PRODUCERS ASK FOR £3.5m.

BRITISH film producers require an income to the British Film Production Fund of at least £3,500,000. That statement was put before delegates to the Cinematograph Exhibitors' Association executive com-

mittee this week.

The British Film Producers' Association is to supply a financial statement in cupport of that claim. The Association of Specialised Film ment in support of that claim.

Producers has carried out a survey of the fund with reference

the earnings of short films and will shortly make a statement.

The income to the BFPF this

year is expected to be about £2.7m. The agreement, made last October, to continue the fund after July this year, was calculated to yield no more than £2.3m.; and pro-ducers want £1.2m. more than that.

The CEA said at the last meeting of the council of the four trade association that it was not prepared to discuss the allocation of any of the recent ET concession of £3.5m. until the break figure dispute is

The BFPA reply was that producers cannot wait indefinitely—but they will help exhibitors and renters towards an early conclusion to those discussions.

#### Pass Mystery Cleared Up

CMA AND ABC AGREED TO THOSE CHEAP TICKETS

Вотн Circuits Management Association and ABC have agreed to issue cheap tickets to police widows, the CEA executive was told this week.

This clears up a month-old mystery among exhibitors which started when one cashier in the North refused to accept a printed card that claimed to entitle the holder to reduced prices in almost any kinema in the British

The CEA is now given the full story in a report from its officers that says:

As nothing was known of these tickets at head office, inquiries were instituted and it now appears that both CMA and ABC agreed to the issue of these tickets on the agreed to the issue of these tickets on the basis that they confer the same opportunity of purchasing tickets at the price accorded to ordinary old-age pensioners. At the present, these widows are not covered by the State insurance scheme and conse-quently do not hold pension books.

#### Green Card

"The purpose of making the above report is so that members can be aware of the arrangements which are in force so far as concerns the major circuits and so that they can have some knowledge of the position if any such tickets are produced at their kinemas.

"The ticket takes the form of a small because the position of the source of the source

The ticket takes the form of a small green card bearing the title and badge of the issuing association in which the name and branch of the police officer's widow is inserted. There is nothing on the card to indicate that it is a kinema pass but an accompanying letter gives details as previously described."

#### Paris Report

The CEA executive was being given a report on the conference of the Union Internationale de l'Exploitation Cinematographique. A full report on

Over Now to General News

#### CINEMASCOPE IN BRITAIN: NEW DETAILS

TURTHER details of the offer by Twentieth Century-Fox to help finance British-made CinemaScope pictures were given in London by a Twentieth-Fox spokesman.

Mr. Skouras has offered to finance, on a co-production basis, Cinema-Scope films made in this country by internationally known producers and

The films will also have Hollywood actors as well as British, and the aim is to give the productions-eight per year are planned—an international appeal. All technicians would be British and the film would qualify for quota.

The producer and director will be given a free hand, but scripts and budgets will be vetted by Fox, who will also distribute the films.

As reported in last week's Kine., Sir Alexander Korda and Michael Powell and Emeric Pressburger are in-terested in the scheme.

#### Joint Council Meets on Pay Claim

The joint industrial council of the film production industry met on Monday and discussed the wages claim submitted by the employees in December, 1953. It was intended to continue the discussion at the next meet-It was intended to coning to be arranged between the joint secretaries.

A special meeting is to be arranged to discuss NATKE's withdrawal from the JIC, three months' notice of which was given by the union on March 30.

#### LABS. DISPUTE TALKS START AGAIN

Representatives of the Association of Cine and Allied Technicians met the Film Laboratories Association on Tuesday afternoon to resume negotiations on ACT's wage claim.

A recommendation that negotiations be resumed was contained in the report of the Minister of Labour's committee of investigation. This is the first meeting since then. There will be prefer to the contained on May 24 be another meeting on May 24.

#### ABC takes "Naked Jungle"

For the first time for many years Associated British Cinemas is to take a Paramount product for general re-lease. The film is "The Naked Jungle."

# Arthur Loew Flies in for Perspecta Night

ARTHUR M. LOEW, president of Loew's International Corporation, flew into London on Tuesday to be present at Wednesday's demonstration of Perspecta Stereophonic Sound, and the evening's gala première of "Knights of the Round Table" (in Perspecta Sound, CinemaScope and colour) at the Empire, Leicester Square.

# ASFP PICKS FESTIVAL 20

THE festivais committee of the Mr. Loew, who personally spon-Producers has selected more than 20 has had the satisfaction of seeing this films to be entered in the Berlin and simple, optical track process adopted Venice festivals. They include two also by Warner Brothers and Parafrom the Scotland Yard series pro- mount. Discussions are proceeding duced by Anglo-Guild Productions and the Associated British-Pathé film of the Royal Tour, "Fiji and Tonga."

ary screening of all British short and international interest in both the documentary films submitted for the Edinburgh festival, to be held from August 22 to September 12. Producers are asked to submit particulars in the first instance to the ASFP and Lewis, chief of Continental Europe, not to Edinburgh.

At Berlin, where the festival will be held from June 18 to 29, the following will be screened:—

"World Without End" (International Realist), "Get Off the Hose" (Variety Films), "The Blazing Caravan " (Anglo-Guild Productions), "London's Country" (British Transport Films) and "Desert Locust" (World Wide Pictures).

# For Venice

July 17 are:—

Pathé), "Thursday's Children" jects, and could not attend. (World Wide Pictures), "Power to Films), "The Origin of Coal" (Basic British Grand of Fingland" (British Fly" (Halas and Batchelor Cartoon Transport Films), "Highland Journey" (British Transport Films), "Graham Sutherland" (BBC Film Unit), "Powered Flight" (Shell Film) Unit), "Sensitivity to Antibiotic Injections" (Basic Films) and a film on technical training for students from the East, not yet titled and made by Rayant Pictures.

And for the children's film festival

at Venice:—

"The Clue of the Missing Ape" (GB Picture Corporation Specialised Film Unit), "The Secret Cave" (Merton Park Studios), "Adventure in the Hopfields" (Vandyke), "Our Magazine No. 6" (Wallace Productions), "A Letter from the Isle of Wight" (Rayant Pictures) and "A Letter from Wales" (Brunner Lloyd and Co.).

# Make a Note...

Miracle Films has moved to Golden House, Great Pulteney Street, London, W.1. Telephone Gerrard 0507.

Films of Industry has moved to Pathe House, 135, Oxford Street, London, W1. Telephone No. Gerrard 0903.

For the Perspecta demonstration, MGM was holding "open house" at the Empire. The demonstration and première were being attended by leading members of the industry from all over Britain, Eire and the Continent. They included equipment manufacturers.

Association of Specialised Film sored Perspecta Stereophonic Sound, with other major producers and renters.

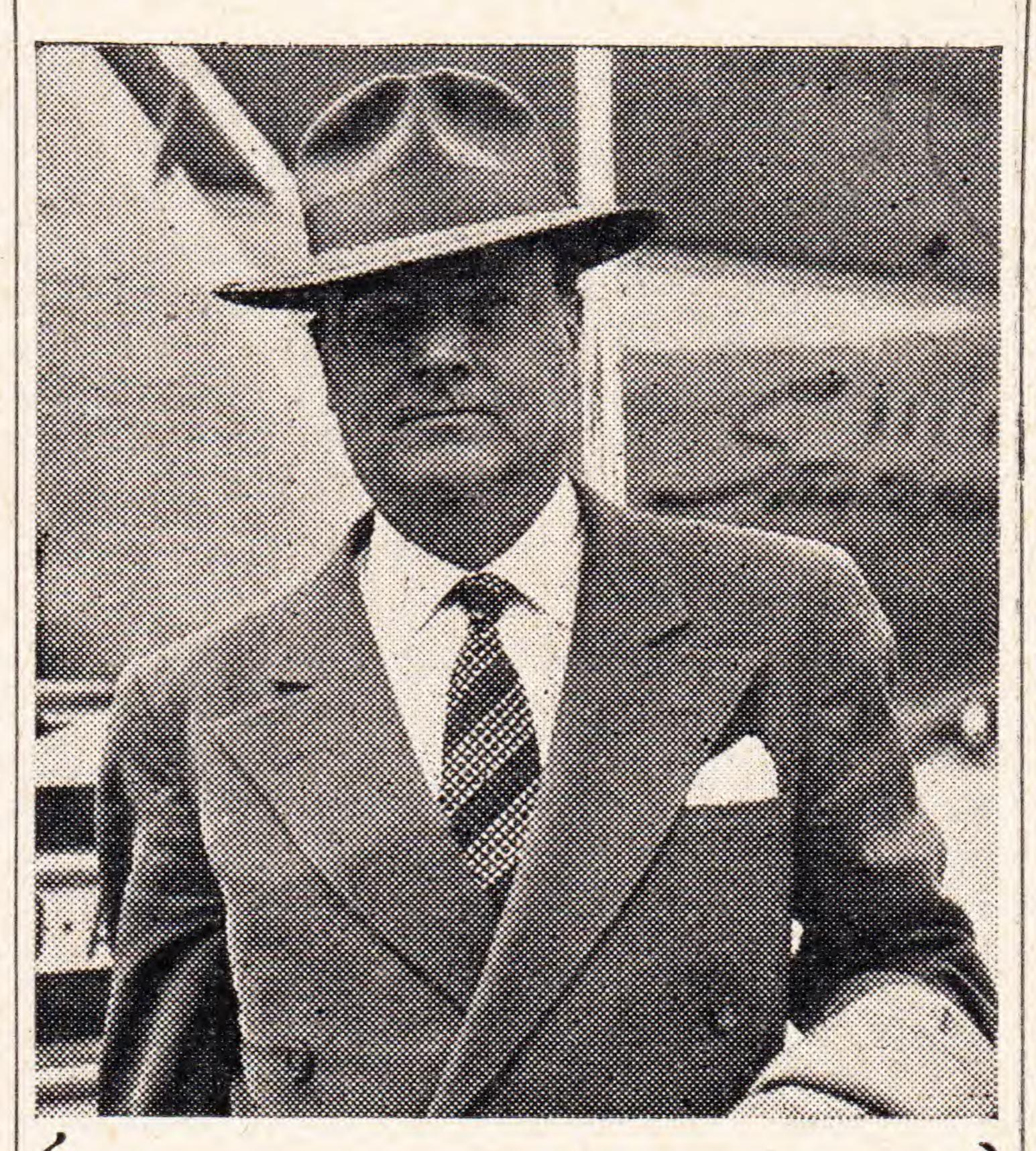
Mr. Sam Eckman, Jnr., says that The ASFP is continuing a prelimin- there is a tremendous national and Perspecta demonstration and the première.

> Mr. Eckman said that members of and himself, with Messrs. Arthur Field and Martin, from Paris, cooperating, would answer questions informally.

# "Simple, Practical"

"simple and practical," delivering numbered 287. directional" sound from a single optical track printed exactly the way printed.

The gala première had attracted con-Picked for the Venice short and siderable attention. Anne Crawford, language films. Only one film was the Regent and will now show revivals documentary section, from July 6 to who plays the rôle of the wicked rejected during the year—"Cosh Boy." until the position clarifies. "The Dark Stairway" (Anglovild Productions), "The House that Guild Productions), "The House that to attend the show, but her co-tralian) 292 were classified as suitable Jack Built" (W. M. Larkins and Co.), stars, Robert Taylor, Ava Gardner, for general exhibition and 109 as not In France "The Way of a Ship" (Associated Mel Ferrer, the Modred of the film, suitable for exhibition before children British-Pathé), "Royal Tour of Fiji and Stanley Baker, are in different and Tonga" (Associated British- parts of the world on new film pro-



Loren L. Ryder, head of engineering and recording at the Paramount Studios, flew into London over the weekend in connection with the forthcoming demonstration of Vista Vision in Britain. Full particulars of the demonstration are expected soon

# VETERANS HOLD 27th BANQUET

The Cinema Veterans held their 27th reunion banquet at the Trocadero Restaurant, London, on Monday night. The picture shows (left to right) Mr. Tommy France, last year's president, Mr. J. R. Saronie, vicepresident, and Mr. E. E. Blake, of Kodak, the chairman ("Kine" photo.)



# THE WORLD OF FILMS

# Australia Takes Sixty-Eight British Productions

CIXTY-EIGHT British films were imported by Australia in 1953, a decrease of four on the previous year, the annual report of the chief Common-The new system is claimed to be wealth Film Censor reveals. American imports decreased by three and

With imports from other countries showing an increase of 17, Australia's ment to Hoyts, particularly, which had sound tracks have always been aggregate imports totalled 400. The undergone the expense of installing censor's report points out the big in- CinemaScope. Hoyts promptly withcrease in the popularity of foreign- drew its CinemaScope pictures from

under 16.

The overall total of 35-mm. imports.

be "more or less neglected."

On the subject of local production picture last year. the censor reported: "Major productions undertaken in Australia during the year include 'Jedda,' a featurelength film in colour produced by Mr. Charles Chauvel, and 'King of the produced by Chips Rafferty and Lee Robinson. Both films are due for completion and release during 1954. A feature-length film titled 'The Phantom Stockman,' was also completed | during 1953."

# Price Control

Decision of the South Australian Liberal Government to reimpose price control on picture theatres caused much consternation among exhibiting interests. Top level executives were flown to Adelaide last week to confer with Government officials. Premier Playford is said to have been incensed at the failure of some exhibitors to pass on to the public the dropping of entertainments tax last

Mr. Playford ordered the pegging of theatre admissions at the net price ruling when ET was still in force. This caused considerable embarrass-

FRANK O'CONNELL.

# TWO MANY DIRECTORS?

including shorts, trailers, newsreels, RE there too many film directors documentaries, features, etc., declined, in France? Is the industry largely suggests the censor, because cluttered up? Those questions are the interest of producers in 3-D and being asked in France today as a Cinema-Scope caused short subjects to result of figures which show that 80° French directors did not make a

Such giants as Jean Renoir, Jacques: Tati and Rene Clair made no films at

The French produced 96 films in 1953—52 from original manuscripts, Coral Sea,' also a feature-length film, 26 were adapted novels and 15 adapted plays. Seven new directors appeared.

November France America signed an "accord." This is not quite an agreement but an understanding. Dubbing visas were fixed at 110 and minor transfer changes were made.

The Americans also agreed to contribute a fixed sum out of reserves to permit the French to form some promotion organisation for French films in the United States.

Actually there were no strings to the grant but it was generally understood that the money would be used for that purpose.

France is still sore at not having a definite promotion organisation in the States similar to that of Italy.

The first Franco-Russian co-production will be "Kean," adapted from he work of Dumas, it is said.

## "A.C.T Attitude Threatens Anglo-Italian Pact"

#### SIR HENRY SPEAKS ON DUBBING DISPUTE

THE attitude of the Association of Cine and Allied Technicians towards the English dubbing of Italian films may prejudice the renewal of the Anglo-Italian agreement which expires on June 30.

That was the view of Sir Henry French, director-general of the British Film Producers' Association, at a press conference last week.

Sir Henry explained that the agreement enabled producers of British films due to be shown in Italy to pay £750 to a fund held by the association instead of paying Italian Customs charges. The Italian producers could then use that money to advertise their films in Britain.

The scheme had worked well and people liked it, Sir Henry went on. The ACT, however, put a ban on Italian films which had already been dubbed coming into this country. It enforced the ban by refusing to allow

laboratory members process them.

"We feel that A.C.T has no right to act almost as if it were Parliament," commented Sir Henry.

#### New Film Law

Because Italian films have a big distribution in America dubbing into English was done in Italy, and it seemed very expensive to have to do it again in England.

Sir Henry said that he had written to the Italians asking if they had given any thought to the renewal of the agreement and if they wished to discuss it. His association under-stood that the Italian Government was considering the question of imwas considering the question of im-porting films, and it might be that they would prefer to postpone the matter until they knew what the new law would be. In the meantime it had been suggested that the agreement might be extended until that time.

Sir Henry reported that the resignation of NATKE from the JIC had

nation of NATKE from the JIC had been removed from the agenda of the May 10 meeting, as Mr. O'Brien was in Geneva. One of the things that would have to be discussed was whether the JIC could function completely without NATKE.

Sir Henry referred to the new Eady levy and said that the four trade associations must see that they were ready to bring the new levy into operation as from August 1. Asked how long he was prepared to wait for the KRS-CEA dispute over break figures to be settled, Sir Henry said that he did not think that anybody at this stage would be prepared to say this stage would be prepared to say that beyond a certain day they would go to the Government on the question.

#### New Tax Scales

The new tax scales were all right, he said. The levy continued until the end of July and the whole question would be settled so that a new levy could take the place of the existing one after July 31.

The report of the television

The report of the television advisory committee had been dealt

advisory committee had been dealt with at the four associations meeting and another date had not been fixed. The cumulative rentals on British films for the 34 weeks ending March 27 was £4,557,235, of which £1,324,427 had already been paid. As reported in Kine. last week the percentage of gross sums paid out by the Eady fund has been reduced to 33 per cent 33 per cent.

#### BRITAIN COULD GO AHEAD ON COLOUR

BRITAIN is technically equipped to go ahead with colour television as soon as Government policy vision as soon as Government policy is determined. This was made clear at a demonstration of the latest developments in the techniques of colour television transmission in London on Tuesday.

A r r a n g e d by Marconi, the demonstrations provided a comparative study of British and American systems.

Both are "compatible" in that the transmissions can be received not only by colour sets but can also be picked up as black and white pictures.
The demonstrations included trans-

missions of the system developed by the American National Television Standards Committee and adapted to British requirements.

By this system the colour information is contained within the 3m/cs. bandwidth used for the transmission of the monochrome video signal.
This has the important advantage

of conserving space in the frequency bands available. But there is some loss of quality in the picture, more so when it is received in monochrome on a standard receiver.

In contrast Marconi demonstrated

an alternative, or compromise, system, developed by Marconi engineers. This necessitates an increase in the bandwidth by 50 per cent., but produces a better colour picture and im-proves the reception of the monochrome picture.

#### 80 per cent. Quota **Demanded**

The latest of more than 100 remaining amendments to the Television Bill seeks to introduce quota for British films on the new commercial programmes.

Among the amendment's sponsors are Mr. Herbert Morrison, Mr. Clement Davies, the Liberal leader, and television "star" Christopher Mayhew.

They want to strengthen the provision of the Bill that "a proper proportion of the films and other recorded matter included in the programmes is of British origin."

So the amendment, which takes the form of a new schedule to the Bill, defines "a proper proportion" as 80 per cent, of both films and "other

recorded matter."

To qualify as British a film must satisfy requirements similar to those for kinema quota.

At the time of going to press, the KINE. understood that the amendment had not been reached.



Recording the march "Welcome the Queen" for the AB-Pathe EastmanColor film of the same name is Muir Mathieson and the Royal Philharmonic Orchestra. Also in the picture: Terry Ashwood, associate producer and Sir Arthur Bliss, Master of the Queen's Musick, who composed the march specially for the feature-length film

#### PAY-RISE PLANS FOR IRELAND

PROPOSALS for wage increases and amendments to the existing agreement for renters' employees in the Republic of Ireland are to be circulated to members of the Kinematograph Renters' Society this week.

They follow talks between the Irish

Transport and General Workers'
Union and Brig, J. L. Heywood,
assistant secretary of the KRS, who
returned from Ireland this week.

The Kine. understands that the union leaders are prepared to accept the new agreement if it is endorsed by the renters. It corresponds closely to the provincial rates of the agreement with NATKE.

#### Sir David Leaves

Sir David Griffiths, president of the KRS is to leave for Malta on Sunday, May 16. It is a routine visit to the May 16. It is a routine visit to the island, which is part of the territory controlled from the London offices of both American and British renting

#### Reel News

#### RECORD MILE

SHARING top honours with the Queen's arrival in Malta in Monday's newsreel releases was Roger Bannister's record four-minute mile.

All the five reel companies show these two events and Paramount, Gaumont British and Universal have an interview with Bannister in which he gives his future plans.

British Movietonews features the

Chester Cup race and has Tito's May Day parade, Emperor Hirohito's birth-day and a Royal christening.

Both Paramount and Pathé have special northern editions showing Warrington winning the Rugby League cup final replay.

#### CFF TURNS **DOWN OFFER** FROM AMERICA

DISCUSSIONS with overseas producers on the joint production of children's films are now taking place, says the Children's Film Foun-dation in its interim report published this week on the six months ending March 31.

The foundation has refused an offer from American television for some of its films. Because the leading parts in these films are taken by children, the CFF is consulting with the British Film Producers' Association and the Film Producers Association and the Association of Specialised Film Producers, both of which are negotiating with the Home Office on projected regulations governing the employment ot young persons in films.

The foundation now has eight complete programmes circulating in Britain, and the latest booking returns show that there are over 500 independent kinemas showing the films—a circuit larger than either the Gaumont, Odeon or ABC clubs.

#### Nine Features

The report has this to say about the foundation's work:-

It is continuing to spread its work as far as possible throughout the film industry and has already given contracts to 20 different companies who, between them, use several laboratories. Not every company that has been invited to make a film for the foundation has felt able to accept.

Already nine features, eight tworeel shorts and 13 one-reel shorts have been completed. Work is in progress on the adaptation of a feature film acquired from Yugoslavia and on four one-reel shorts.

Preparations are well in hand for the 1953-54 production programme, which consists of five features and

four two-reel shorts.

"It is gratifying that more and more outstanding technicians and actors are expressing their willingness to take part in a children's film, since they feel that it is in the interests of the entire industry to do so," report goes on.

Up to the present the release of children's films has been confined to children's matinées, but the four trade associations have agreed that, as an experiment, two of the foundation's films should be shown as second features in ordinary commercial programmes after they have finished their first run at children's matinées.

#### Satisfactory Reports

"In offering these films to exhibitors, the foundation will take care not

to undersell independent producers of second features," it is said.

The two films have now been selected, and they are "Johnny on the Run" and "The Clue of the Missing Ape"; they will be available for release as second features in Like for release as second features in July and September respectively.

This experiment meets the request

of some kinemas, which do not hold children's matinees, that they should have an opportunity to show CFF productions.

Reports upon the showing of children's films from kinema managers continue to be satisfactory.

# The Financial Angle

# BIG-GROUP GOING UP

by V. J. BURTT, "Kine." City Editor

CHARES of the leading kinema groups are still on the upand-up. In the market, dealers are rather vague about the reasons. There was a general feeling, however, that the theatres are doing better business.

Local observation clearly shows that worth-while pictures can soon still felt that the large undertakings will be the main beneficiaries of the entertainments tax concessions.

Outstanding last week were ABPC ordinary up 1s. at 10s. 3d., while Gaumont-British rose 6d. to 8s. 9d. and Odeon Theatres ordinary went up 9d. to 12s. 3d.

# Dividends Again

After four lean years with no dividend, J. Arthur Rank's British Optical and Precision Engineers, which is controlled by Gaumont British Picture Corporation, resumes dividends with a payment of 5 per cent. for the year ending December 31, 1953. This is the first payment since 5 per cent. paid for a 10-month period to December 31, 1948.

Group net profit goes up from £127,916 to £160,584, after tax of £272,558 (£352,654).

# Share Movements

	Latest	Week
		Change
African Theatres Ord. (£1)	65/3	
A.B.P.C. Ord. (5/-)	10/3	+ 1/-
,, 6% Pref	15/-	+ -/6
$4\frac{1}{2}\%$ pre. pf	13/-	$+ -/4\frac{1}{2}$
B. & D. Films Ord. $(12/-)$ 5½% Pref. $(17/-)$	10/2	+ -/3
Brit. Lion Ord. (1/-)	10/3	+ -/3
$7\frac{1}{2}$ % Pref. (10/-)	2/3	+ -/3
Brit. Lion Studios 6%		
Pref. (£1)  Prit. Optical 510% Daha	8/-	
Brit. Optical 5½% Debs. Capital Prov. News	£97\frac{1}{8}	Greenway
Ord. (5/-)	3/9	(CONTINUED ON CONTINUED ON CONT
Cinema Television "B"		
Ord. (-/6)	1/9	(CONTRACTOR)
Dufay Ord. (2/-) Gaumont British Ord.	1/-	-
(10/-)	8/9	+ -/6
(10/-) ,, "A" Ord. (5/-)	4/6	$+ -/4\frac{1}{2}$
$5\frac{1}{2}$ % 1st Pref	12/9	+ -/6
33% Debs	£72	
Gen. Theatres Pref. (6/8) Granada Theatres $4\frac{1}{2}\%$	7/6	Control
1st Pref	11/9	
Humphries, G., & Co.		
Ord. (5/-)		$+ -/1\frac{1}{2}$
Kinemas Ord. (5/-) Moss Empires Ord. (£1)	26/6-	1
Odeon Assoc. $4\frac{1}{4}\%$ Pref.	20/0 X	.d. —
(£1)	8/6	+ -/6
$3\frac{1}{4}\%$ Debs	£62	
Odeon Props. $4\frac{1}{2}\%$ Pref.	1010	
$(£1)$ $3\frac{1}{2}\%$ Debs	10/6	
Odeon Theatres Ord.	200	
(5/-)	12/3	+ -/9
P.C.T. 7½% "A" Pref.	14/-	+ -/6
(£1) 10% Cum Pref (£1)	15/3	
P.C.T. Con. 7% Pref.	10/5	
(£1)	18/3	Extension (C)
Shipman & King 5% 1st	inic	
Pref. (£1) Stoll Theatres Ord. (4/-)	10/6	/11
Technicolor Ord. (5/-)	17/9	$\frac{+ -/1\frac{1}{2}}{/3}$
Twentieth Cent. Ord.		
(1/-)	$1/1\frac{1}{2}$	Name of Street, or other Desirements.
United Entertainments	8/3	
Ord. (5/-)	4/1=	
	1/12	

# SCHAMPION SHOWMAN LOOKS AT

# Business is Good There, Too, he says

-in an interview at the airport with "Kine." reporter Don Cassell

MR. DOUGLAS EWIN, 34-year-old manager of the Savoy, Stourbridge, who is this year's Associated British Cinemas' champion manager, arrived back in London on pull in the public again. It is also Sunday after a fortnight's holiday in America.

The holiday was his reward for being the champion, and he was the guest of the Stanley Warner Corporation. Here are his impressions of his visit and the industry over there:—

It seems that, as in this country, the kinema industry in New York is on the up-grade. From my own observations I would say that kinemas are doing good business. Many of the Broadway houses are showing films in CinemaScope or on the big screen, while Paramount's Vista-Vision is just around the corner.

One of the most outstanding moments was my first view of Cinerama at the Warner Theatre, where it is now in its second year. I can only describe it as overwhelm- attended a zone meeting of the Awards lunch and to take part in the ing. It is completely breathtaking Warner Corporation. judging. Some of the entries were and a wonderful experience. Not only The zone comprised some 40 tremendous. They were entered in is there a great illusion of depth, but kinemas and had a large head- finely painted folders several inches I felt, as did most of the audience, quarters. At the meeting were some thick.

are huge tents.

It was incredibly good.

# Big Contrast

One of the big contrasts I noticed between kinemas in America and those in this country was in 3-D films. understand that over there is little difference between the gross takings of flat or 3-D presentation.

emphasis in the 3-D advertising. There it is advertised, not emphasised, obligatory for all the houses in his The kiosks are very much like our as in this country.

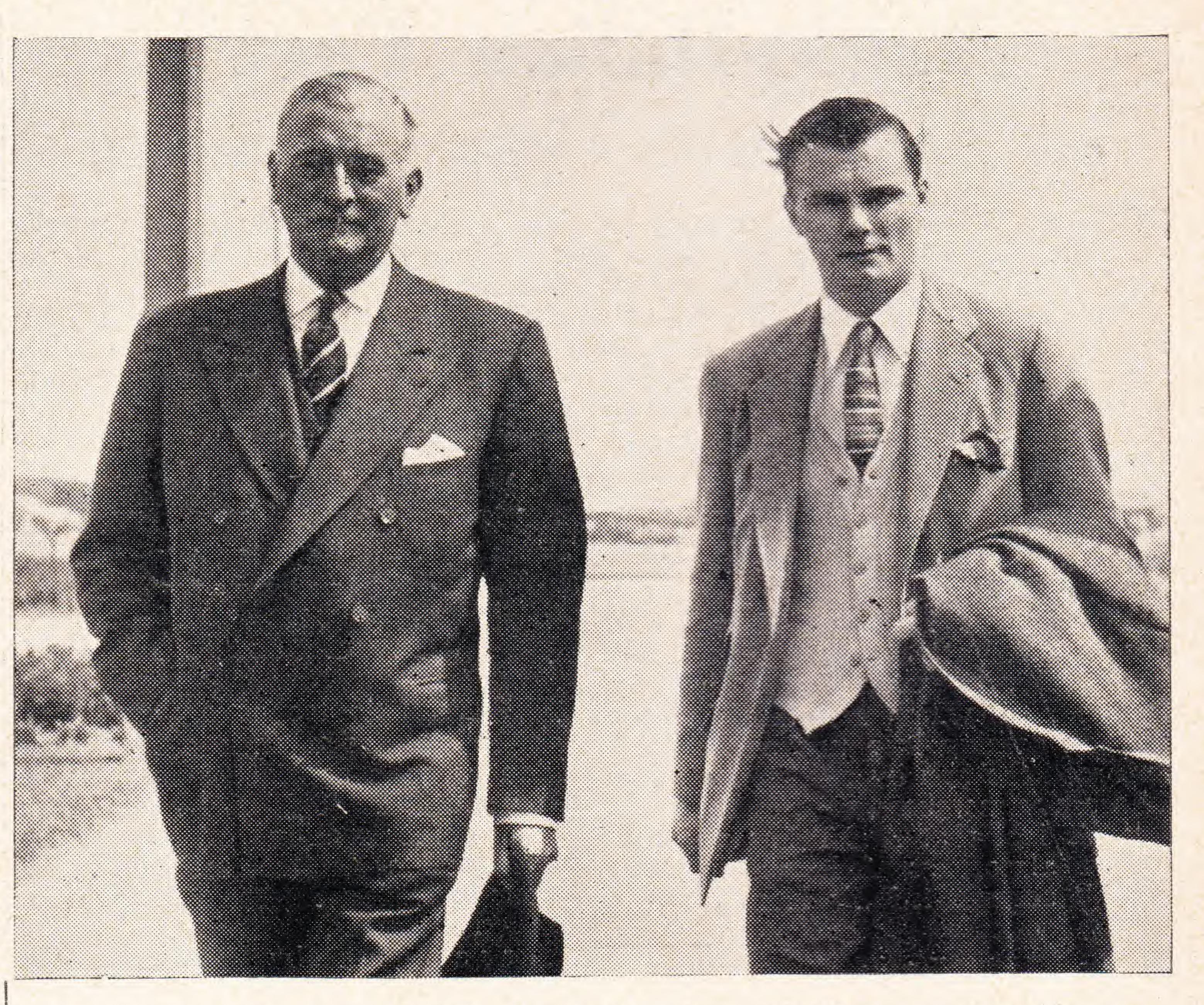
was most impressed by the staff serge suits, white shirts and bow ties. newspapers. Most of the staff are men.

There is little difference between the type of programmes shown on Broadway and those in the West End. by shorts, cartoons and newsreels.

and I have no doubt a lot of that is change the advertising for these pro- friends in sales. did, in fact, smoke.

doormen of the big kinemas are most Apparently they all come from a seem to like it.

much later than in the West End and length of time. Some houses even found everywhere were such that I it is normal to see the front of a have two managers—one from the shall never forget. hours of the morning.



Here is Mr. Ewin, with Mr. Frank Sparkes, ABC's general manager, shortly after he arrived at London Airport

that I was actually taking part. six district managers as well as man-There are now 11 Cinerama centres agers of two first-run houses. Also big competitions with valuable prizes in America, some of which, I believe, attending was the zone publicist and and to win a prize you must be in artist.

I was also interested to see Para- The meeting was really most in- Strange to say, they do not fight mount's demonstration of Vista- teresting. Discussion was on the shy of using TV. With practically Vision in the Radio City Music Hall. coming films in the zone and how every area having its own local TV they should be publicised. A com- station, kinemas tie-up their publicity posite advertising block was put campaign with TV and get plugs on forward and then it was criticised, this medium. discussed and, in many cases, completely redrawn.

The result of these discussions in many cases was that a completely new block was drawn up by an artist for district.

These suburban kinemas do a fanof the Broadway kinemas. They were tastic amount of advertising, insertbeautifully dressed, some in heavy ing blocks into anything up to six

# Operators' Pool

the double-bill programme. Zone foyer. was most impressed by the stan- publicity managers and district man- I really think that we in this coun-

circuit.

visited one suburban house in Publicity has reached a fine art in and the firm belief in a great future Newark, New Jersey, which is barely America. I was fortunate in being for our industry that was so pro-- 20 miles from Broadway. Here I asked to attend the Quigley Annual nounced in all those I met.

the kinema on the prize-giving night.

# Friendly Staff

Although a tremendous amount of one district manager, and the artist money is taken in kinema sales they might have to design six or seven are not as energetically handled as different blocks for the different dis- in this country. I think the reason Another point is the lack of tricts. Once the district manager had for this is that the sales are leased decided on the block it became out to outside persons as concessions.

> own and live up to the standard of cleanliness of They sell ice cream, kinemas. candies, soft drinks and popcorn, but they are not backed by advertising.

At none of the kinemas I visited did I see one advertising film backing up sales. Neither did I see any Another interesting point in this auditorium selling. If patrons want The feature film is shown, followed form of publicity was the question of to buy anything they must go to the

dard of cleanliness in the kinemas, agers seemed to have the right to try have the edge over our American

due to the no-smoking rule. Smoking grammes at their own wish.

To a visitor from this country the is allowed in the front of the circle. The suburban house I visited was staffs make an immediate impression. but I found that very few patrons much the same as those in this They are very friendly, but tend to country. I was struck, however, by treat a patron in a more casual It's an interesting sidelight that the the employment of the operators. fashion. However, the Americans

indignant if anyone drops a sweet union pool and the kinema has to In all, this visit made an indelible wrapping or a cigarette end on the take the operator sent by the union. Impression on me. The warmth and pavement in front of the house! Operators get paid a high wage and sincerity of the welcome given me, On Broadway the kinemas are open do not always stay at a house for any and the kindness and generosity I

house gaily illuminated until the small union and one appointed by the Perhaps, above all, will I remember the determination of character

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# PAGE 11 MISSING

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## PAGE 12 MISSING

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## PAGE 13 MISSING

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Thursday, May 13, 1954

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## PAGE 14 MISSING

# LA Branch Talking Points—Break Figures, S.O. Levy and 16-mm. Films

# HOPES OF A WAY OUT Second Run Kinemas, Too, Should Bar 16-mm. Films"

shire branch CEA held at Preston last week.

He said that many of the important issues before the CEA, of which perhaps the most outstanding was that relating to break figures, were still in the transitory stage and the only,

new development was the agreement would be too many people wanting to to have an independent chairman at share the relief which had been given. a meeting to be held in the near future.

independent people found it to their advantage to trade with Mr. Rank, ing big prices for films if they will enable the normal bars of commercial kine- by the widows of retired police officers. who, on many occasions, had offered us to take the money." break figures more in sympathy with the amount of business exhibitors pressing thanks to the tax committee and 16-mm, films, and indeed to all sub- tion for nine months. Pass holders were were doing. At the moment the KRS, as a body, refused to make any concessions.

He went on:

"My own experience, which probably favourable situations you can obtain concessions. It has taken a long time to get to that position."

A meeting of the joint committee of the four associations was to be held on May 12.

# Pay-Box Sales

viewed with disfavour by his committee. their 3d. booking fee. be discontinued.

generally cashiers welcomed the oppor- lived nearby. tunity to make sales because they earned a commission. At many kinemas there would be no facilities for the sale of chocolates and cigarettes—a service which the public expected—if the pay-box were not used. Only in the big theatres were there special kiosks.

It was decided to reply that the branch did not agree that discrepancies were commonplace, but if the union had in mind any particular circumstances where there had been hardship and would would be given.

# 16-mm. Exhibitions

Secretary Mr. J. F. Dobson said that he had received from CEA headquarters films in hotels, public halls, etc.

Mr. Dobson said that he had received correspondence from one company and he knew that the Blackpool Entertainments Association felt that the danger of exhibitions in the large hotels was growing.

that in the Bournemouth region about that it was against their policy to give 100 hotels were showing 16-mm. films figures to local authorities. and that this had had a most serious effect on the business of kinemas.

"What I consider to be most fearsome is the report from Torquay, where one exhibitor alleges that the 16-mm. film releases had been earlier than the ordinary menace of 16-mm. film competition is definitely growing," he added.

# Relief "Not Enough"

On entertainments tax, the Chairman not sufficient to enable some to keep their National president MR. C. H. WHINCUP only to funds which provide for the has been given authority to discuss the heads above water. However, the majority spoke on matters now being dealt with by benefit of local children, states the provision of a kinema at Wythenshawe of exhibitors, small halls, would benefit, the general council, and especially the report of the licensing committee. Six with kinema companies and "other though many of them still faced the prob- dispute with the KRS. There were two lem of diminishing returns and the fear main items—the treatment on non-co-

of 'A' can we have 'B'...?" There from the newsreel association on the to vary the present practice.

"What we want now is a campaign for better pictures and when we have got Then we, as exhibitors, will be back in tion. business once again. We don't mind pay-

The meeting adopted a resolution extax relief, and congratulating them.

# Double Features

Complaint was made of the length of is shared by others, is that in certain double feature programmes at key theatres in some situations and the manner in which this adversely affected small exhibi-

# Booking Fees

Coun. Simpson reported that in his local newspaper there had been published an anonymous letter stating that From the divisional organiser, NATKE, now kinemas had received a "windfall" was received a letter stating that sales by from the Chancellor of the Exchequer it cashiers from kinema pay-boxes were was time the kinemas of Ulverston dropped ET relief.

In discussion, it was pointed out that it so convenient to attend as those who reasonably strong case for doing so.

HOPES that a way out of the break-figure dispute will be found soon were expressed by Coun. H. Simpson at the meeting of West Lancato the proposal of the Devon and Cornwall branch that the KRS should be requested to agree to 35-mm. kinemas instituting bars on 16-mm. film exhibitions in situations where such bars could be considered reasonable.

MR. J. R. KILLEYA, chairman, said that the 16-mm. version of "Random figure conditions he believed all break Harvest" had been shown in Roch- figures would be put into the melting-pot. dale public library free of charge. Existing 35-mm. film bars were in- Admission Passes In the circumstances, most of the them, a campaign for better business. effective in dealing with such a situa- Secretary Mr. Trevor Taylor referred

> It was worth considering whether mas should be extended to apply to so should the second- and third-run factorily. man if he wanted to do so.

The meeting agreed that bars should be extended to apply to sub-standard films, this being intended for the guidance of the representative on the executive.

# Break Figures

Attention was called to the motion by the Bristol and West of England branch ledging the message sent to him by the which asks the CEA executive to press for branch in appreciation of his work for ET a 10 per cent. increase in break figures relief. He hoped that this was only the to enable exhibitors to benefit from the first of other concessions to come.

The CHAIRMAN said that the freedom of As they were likely to lead to discrepan- Little was it realised that of that 3d. the independent exhibitor to negotiate cies in takings and cashiers were held tax absorbed 2d. The booking of seats contracts with renters was limited by the skirts of towns and who did not find ness to alter break figures if there was a

If there was a general revision of break-

pressed his sympathy with the contents.

He felt that members should be recom-

that one particular newsreel company was

recommended to give sympathetic con-

sideration to the contents of the letter,

after full consideration had been given

to the trading relationship between the

Mr. Whincup pointed out, however,

mended not to press for credits.

to the discussion at the previous branch meeting on the use of admission passes It appeared that this arrangement, agreed by the major circuits, had been in operato Sir Alexander King for their work on standard film. The bars could also admitted between the hours of 3 p.m. and apply to subsequent runs. If a first- 5 p.m. at a charge of 7d. The CMA conrun exhibitor could bar a 16-mm. film, sidered the arrangement worked satis-

The Chairman said that when the subject was first raised there seemed some doubt about the authenticity of the scheme. It put a different complexion on things to learn that the holders of the passes paid an admission charge.

# Sir Alex's Hopes

SIR ALEXANDER KING wrote acknow-

# Part-time Projectionists

On the subject of part-time proresponsible for the losses, it was sug- was a service provided for a relatively control exercised by the KRS. One firm jectionists, a letter was received from the gested that sales from cash kiosks should small number of people living on the out- of renters, however, had shown willing- divisional officer of NATKE. He put forward the opinion that the minimum rates laid down for full-time projectionists were payable to part-time projectionists whether 48 hours per week were worked or not.

> The Chairman said that many exhibitors employed part-timers from necessity, not choice. A suggestion that the kinema employing five part-timers in place of fulltime men should pay them each on the basis of 48 hours worked was just nonsense.

> Other letters from the union dealt with the statutory day off and bank holidays and salesgirls employed in cash boxes.

> It was decided to reply that as a new agreement was under consideration these were subjects that were best left over for the time being.

During discussion it was remarked that since these points from the union were constantly coming to the branch committee it appeared that there was a strong old customers, and in this case the posi- case for negotiations with the union to be tion was rather different. After further at branch level. The only risk would be discussion it was agreed that members be the possibility that terms negotiated in one area might have repercussions much further afield.

# exhibitor and the supplier concerned.

New Tax Scale MR. SWIFT pointed out that before the MR. ELTON said that the abolition of force and asked if there was any need this procedure in the future. to make any recommendations regarding new seat prices. It was pointed out that complaints from two independent circuits. the general council had recommended They objected to the forms being sent to members not to make any reduction, and the separate theatres.

# For Children Only

Proceeds from the Sunday opening of kinemas at Walsall can be devoted months ago several councillors sug- interested bodies." And the estate gested that the proceeds should also management committee has given inbe used to assist old people's organi- structions for the availability of sites expect letters worded "Dear Sir, In view Attention was also drawn to the letter sations, but the committee decided not at Wythenshawe civic centre to be ad-

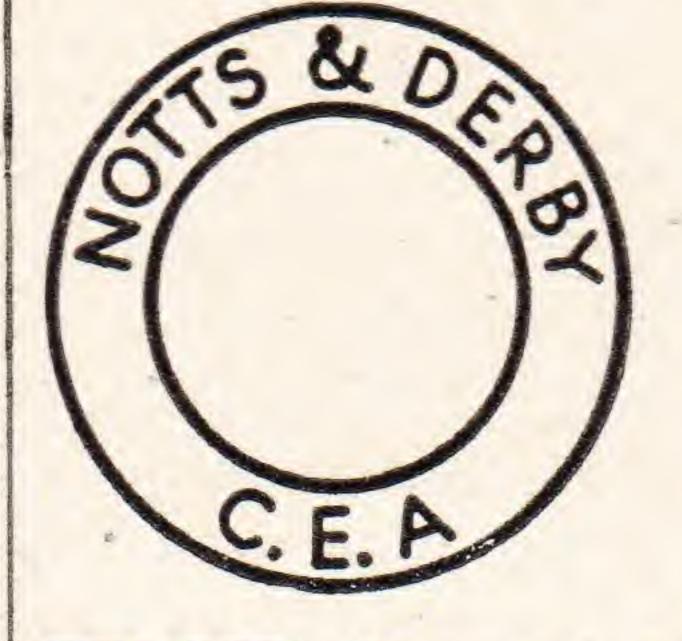
# Quota Relief

The meeting was informed that application forms for quota relief had been sent by the Board of Trade to the kinemas next branch meeting the new scale of concerned and not to the registered offices entertainments tax would have come into of the owners. It was intended to follow

The Secretary said that he had received

Members learned with regret of the death of Mr. Norman Hart, formerly solicitor to the CEA. It was decided to send a letter of condolence.

Manchester Corporation's surveyor vertised.



# Council Will Not Receive Sunday Levy Deputation

submit specific details, due consideration THE SECRETARY told members of the laboratory dispute, and Mr. ELTON ex-Notts and Derby CEA that Nottingham Corporation had refused to receive a deputation from the branch on the Sunday opening levy. The county council's treasurer had replied closely associated with another company a letter asking for specific details of any that the council would consider the which had recently dropped many of its complaints of the showing of 16-mm. matter provided figures would be given in support of the statements made.

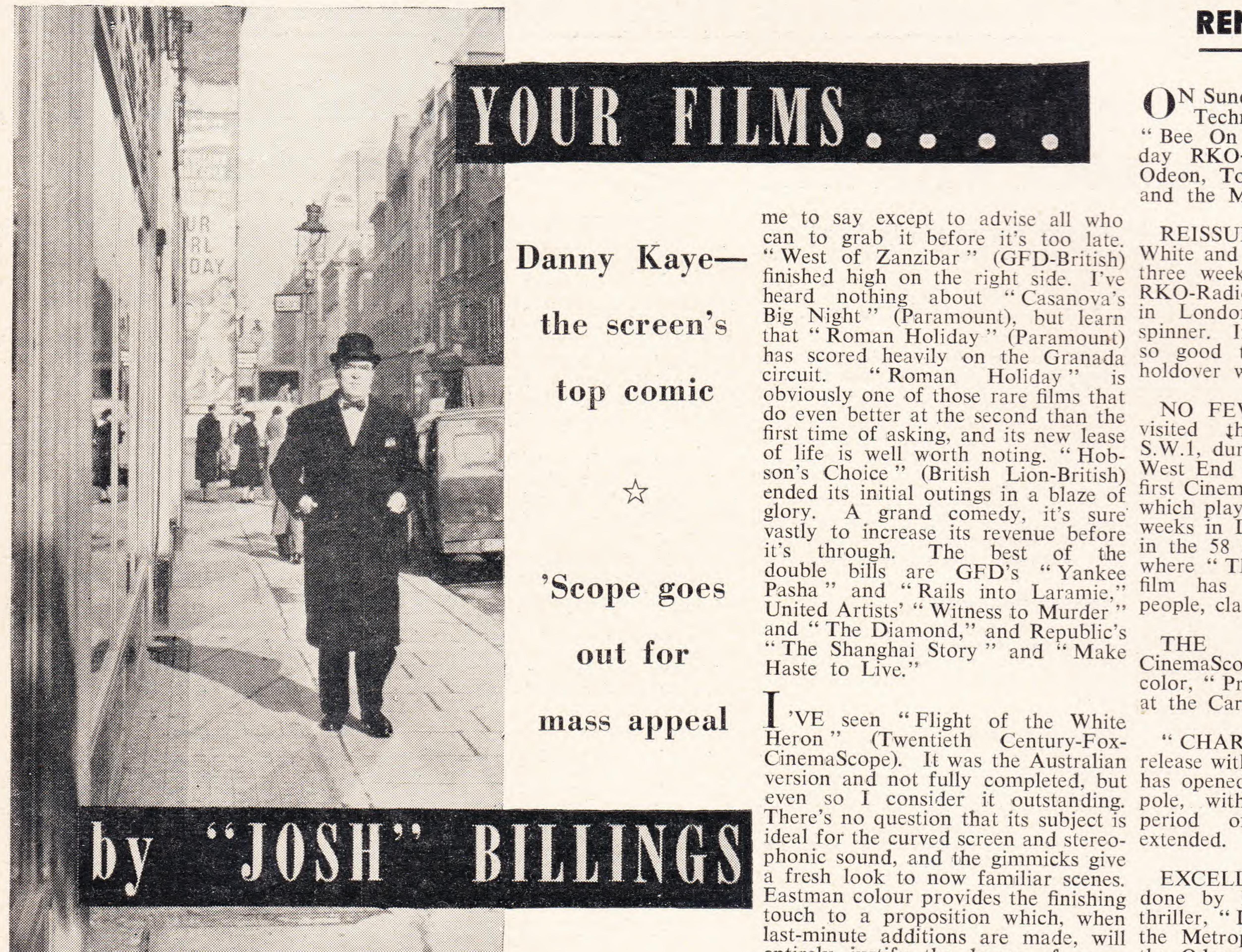
MR. STUART A. BLACK presided. The Secretary added that he had sent a questionnaire to all members in the county, but had received very few The CHAIRMAN said that it was estimated replies. The circuits had intimated

# A National Matter

Sunday opening legislation was a national matter, but it was open to the branches to fight to obtain a reduction in the levy. three-day situation for 35-mm. films. The He felt that the campaign should be continued, especially in view of the fact that it was resolved that this opinion be en-NATKE was holding its biennial conference | dorsed. and he understood that this question would be raised.

After further consideration it was resolved that a letter should be sent to said that while exhibitors were grateful candidates in the municipal elections, ask-

that NATKE would want to take the lot. operators and the question of break



houses, "His Majesty O'Keefe" more than held its own. (Warner-British) shouldered it out last Thursday. "His Majesty VE little news concerning "The O'Keefe" is quota, as well as lusty, French Line "(RKO-Radio), but what

sponsors of CinemaScope have clearly gone all out to create product undoubtedly achieve success. with mass appeal, and who can blame HE general release situation is,

mount) is breaking records at the (RKO-Radio). The last named, Plaza, but its success was a foregone photographed in Agfacolor, is meaty, ORMAN WISDOM'S latest West Girl From Mars "has shown that it conclusion. At the moment, Danny spectacular stuff and makes a con- End revue has been successfully appeals to the public. Kaye is unquestionably the screen's fident bid for the ninepennies' hard launched, and this reminds me that number one comic and anything in earnings. The eagerly awaited his first screen comedy, "Trouble in COLUMBIA'S Technicolor whalwhich he appears is bound to register. "Knights of the Round Table" Store" (GFD-British), continues to ing adventure "Hell Below Zero," The fact that his latest is also his best (MGM-British-CinemaScope) tops the rake in the shekels. The film has just made by Warwick Films and starring redoubles the certainty. I was told bill at the Empire from today. So paid a return visit to Birmingham and Alan Ladd, will be shown on board the other day that "The Command" far I've not seen it, but understand taken a packet. "Genevieve" the Largs Bay, sailing June 14, and (Warner-CinemaScope) was carrying it's in the unbeatable "Ivanhoe" (GFD-British) is also very much alive the Mataroa, sailing June 25. Three on indefinitely at the Warner Theatre, category. "Escape from Fort and these, together with "Doctor in Columbia shorts have been booked but, although it's been playing to full Bravo" (MGM), its predecessor, the House," make up a great

star-decked Technicolor adventure I hear is favourable. Its curvacious fare, so maybe that's the reason for star, Jane Russell, has apparently the unexpected switch. Anyway, been attracting the troops to the "The Command" is ripe for release. Odeon, Leicester Square. "Stranger could hardly describe on the Prowl" (United Artists) Valient" (Twentieth Con did not last long at the Lon-"Prince Valiant" (Twentieth Cen-tury-Fox-CinemaScope) as an ideal tral house is finding it hard to West End film, but it is, nevertheless, book a successor to "The Moon is making its presence felt at the Carl- Blue" (United Artists), which, despite ton, Haymarket. Unless I'm very its "X" certificate, continues to add much mistaken it will leave its to its already enormous "take." current form, good as it is, far behind when it goes on tour. "Hell and High Water" (Twentieth Century-Fox-CinemaScope) started than promisingly at the Odeon to more than promisingly at the Odeon. (Disney Film Distributors) is due at Marble Arch. Whatever its fate in Studio One, Oxford Street, on town, it, too, is an obvious suburban Friday. One of the greatest fulland provincial money-spinner. The length nature films ever, it will

needless to say, dominated by FORBIDDEN CARGO" (GFD- British). The film's been blowing its British) did solid business at the own trumpet with such tremendous Leicester Square Theatre, but now force and effect that there's little for

me to say except to advise all who can to grab it before it's too late. circuit. "Roman Holiday" obviously one of those rare films that do even better at the second than the United Artists' "Witness to Murder" people, claims 20th-Fox. and "The Diamond," and Republic's "The Shanghai Story" and "Make Haste to Live."

'VE seen "Flight of the White a fresh look to now familiar scenes. EXCELLENT business is being Scope. Other renters are also putting Combining all

renter's "treble."

# RENTERS' NEWS

IN Sunday, May 16, Walt Disney's "Bee On Guard," starts a sevenday RKO-Radio pre-release at the Odeon, Tottenham Court-road, W.1, and the Metropole, Victoria, S.W.1.

REISSUE of Walt Disney's "Snow "West of Zanzibar" (GFD-British) White and the Seven Dwarfs," in the finished high on the right side. I've three weeks it has been playing its heard nothing about "Casanova's RKO-Radio general release rounds Big Night" (Paramount), but learn in London, has proved a goldthat "Roman Holiday" (Paramount) spinner. In many cases business was has scored heavily on the Granada so good that the picture has had is holdover weeks.

NO FEWER than 66,893 patrons first time of asking, and its new lease visited the Carlton, Haymarket, of life is well worth noting. "Hob- S.W.1, during the four weeks' return son's Choice" (British Lion-British) West End run of 20th Century-Fox's ended its initial outings in a blaze of first CinemaScope film, "The Robe," glory. A grand comedy, it's sure which played altogether 16 successful vastly to increase its revenue before weeks in London's centre. To date, it's through. The best of the in the 58 situations in Great Britain double bills are GFD's "Yankee Pasha" and "Rails into Laramie," film has been seen by 3,888,648

> THE CENTURY-FOX 20th CinemaScope production in Technicolor, "Prince Valiant," is held over at the Carlton, Haymarket, S.W.1.

Heron" (Twentieth Century-Fox- "CHARADE," the Monarch CinemaScope). It was the Australian release with James Mason in the lead, version and not fully completed, but has opened in Dublin, at the Metroeven so I consider it outstanding. pole, with such success that the There's no question that its subject is period of exhibition has been

Eastman colour provides the finishing done by British Lion's outer-space touch to a proposition which, when thriller, "Devil Girl From Mars," at last-minute additions are made, will the Metropole, Victoria, S.W.1, and entirely justify the hopes of every the Odeon, Tottenham Court Road, exhibitor who has installed Cinema- W.1, on its first West End showings. KNOCK ON WOOD" (Para- gives place to "Carnival Story", out full-length Royal Tour films.

Scope. Other renters are also putting combining an those popular ingredients which have made this type of screen entertainment such a

Continued on page 20

A BOX-OFFICE PROGRAMME FROM



# BURT LANCASTER ROBERT NEWTON

BLOOD ON MY HANDS

BUD ABBOTT COSTELLO ON THE CARPET

## THE ONLY FULL LENGTH FILM PRINTED BY



## OF THE RETURN OF THE QUEEN AND HER FAMILY



ASSOCIATED BRITISH-PATHE PRESENTS

# Welcome the Queen!

THE finest technicians and artists combined to ensure that this Associated British-Pathe tribute to our young, gracious Queen finds its rightful place in screen achievement—as the journey, itself, will be proudly recorded in the annals of history.

Master of the Queen's Music, Sir Arthur Bliss, composed the special march after which the film is named, and Muir Mathieson, as Musical Director, conducted. John Pudney, the distinguished poet and novelist, wrote the

commentary which is spoken by a team of voices headed by Edward Ward.

Howard Thomas, the producer, and his Associate, Terry Ashwood, have worked together many times on such important productions. Everyone connected with the finished film—from cameramen to laboratory workers—has combined his own experience and skill to make this picture as outstanding as the journey which inspired it.

ASSOCIATED BRITISH-PATHE LTD



Length Approx 4,500 ft · Cert 'U'

# AND THEY ONLY SA

TODAY, I SAW THE MOST MAGNIFICENT SCREEN

FLIGHT OF THE WITH

ON THE GIANT CINEMASCOPE SCREEN, WITH

tomorrow if it were that that the Dack tonot that the back tois coming week'
morrow week'
paul Holt, Dally HERALD

"A superb record of a tour that has captured the imagination of the world and destined to be shown everywhere for many months after the Royal party has the Royal party has ONLOOKER, THE CINEMA

the most impress yet—and on the gia the incidents commagnificently to first time" DAI

"CINEMASCOPE IS SEEN AT ITS IMPRESSIVE BEST. OTHER FILMS
"CINEMASCOPE IS SEEN AT TOUR SKILFULLY. NONE HAS GIVEN
HAVE REPORTED THE ROYAL TOUR SCALE"

LIC THE SAME SENSE OF ENORMOUS SCALE"

DAILY TELEGRAPH

# WAHALFOFIT

## SPECTACLE OF MY LIFE-TE HERON, FULL STEREOPHONIC SOUND" GERALD BOWMAN writing in the EVENING NEWS

"The vast panoramas of the Empire look even more breathtakingly lovely in this medium"

LEONARD MOSLEY, DAILY EXPRESS

"The giant screen certainly enhances the beauty of the backgrounds and the pageantry"

d colour

ve colour

tscreen,

e vividly.

fe for the

Y SKETCH

REG WHITLEY, DAILY MIRROR

## an the lary, left £12,264 gross (£5,650 nec This Royal Film Beats Hollywood

d loom

te was found.

TO-DAY, I saw the most magnificent screen spectacle of white Heron." The Flight of the It is the Royal tour in New Zea-Australia produced by British Colour on the giant Cinema-Scope screen, with full stereophonic sound. Throughout the 45,000 miles which the colour cameras have covered of this part of the Royal tour the slim figure of our star—and achieves infinitely nity and perfect, bearing.

#### GLITTER

was n a en-

More than this, the glitter of the brilliant uniforms and the decorations make one realise that this tour was far less a show of Commonwealth brotherhood CinemaScope screen, pictures of CinemaScope screen, pictures of

such scenes as Sydney Harbour, the vast stretch of Wellington, New Zealond, resting on its the Australian desert, are produced with an uncanny effect seen before

seen before
More than this, the crowds who
flock to see the Royal pair became more than crowds—the
life so that one can a lost
reach out to touch hands with
off places

#### 70,000 CHILDREN

I think the sight of 70,000 school-children in vari-coloured costumes spelling out a welcome and then breaking up into a tern of drill is the most impressive—and beats anything I giant Hollywood dance routines. Scope-equipped theatres in London on June 4 and in previncial children in the way of color of the film will be shown at Cinema.

"A great pictorial opportunity has been magnificently taken" THE TIMES

There are some superb incidental shots that would not have been nearly as good without CinemaScope" FRED MAJDALANY, DAILY MAIL

RELEASED BY

# YOUR FILMS—contd.

with "Hell Below Zero": "Bubble Trouble" and "Diving Acrobrats" to be shown in the Largs Bay; and "Tricky Dicks" and "Diving Acrobrats" in the Mataroa.

RE-BOOKING by the Granada circuit of Paramount's "Roman Holiday" has clearly been justified. At the Harrow Granada, the takings exceeded those of the first showing there and in the other situations where it has been released there are reports of excellent business. The film has also set up records in France, Switzerland, Belgium, Germany, Italy, Norway, Sweden, Denmark, Australia, Latin America, and Tokyo.

AT THE RIALTO, Hall Green, Birmingham, GFD's "Genevieve" has completed a three-day run with figures which have broken any previous take for a three days booking \makebox \ma there. The film has already played Table," the company's first colour the Rialto for six days. "Genevieve" production in both Perspecta Sound also set up a record at The Select, and CinemaScope, members of the being the first run in the area, and at the Empire, Leicester Square, was, in fact, the second run at The W.C.2, on Wednesday evening, will be Select.

GFD's Customs and Excise drama, "Forbidden Cargo," will be shown on board the Caronia for a 31-day cruise beginning July 3.

# TRADE SHOWS

# COLUMBIA CARTOONS

THREE Technicolor cartoons from United Productions of America, with three other Columbia shorts, will be shown to the trade on Wednesday, May 19, at 10.30 a.m. in Columbia's private theatre, Wardour Street, W.1.

"Ballet-Oop" is a story similar to End shortly. UPA's box-office hit, "Madeline," Among the films will be "The and is about a group of very young Truth About Our Marriage," which attractiveness of face, figure and ballet dancers; "The Tell-Tale stars Danielle Darrieux and Jean deportment. At the final heat points Heart," now at the Rialto, Coventry Gabin and is based on the novel by will be awarded for these three fac-Street, W.C.2, with "The Big Heat," is based on Edgar Allan Poe's About Bebe Donge." This will be of speaking voice and swimming Donald O'Connor, Mitzi Gaynor and thriller.

is another in the "Candid Micro- "X" certificate. ring the Three Stooges.

# Warner's Adventure-Romance

Provincial trade show dates have been set by Warner Bros. for the Technicolor South Seas adventureromance, "His Majesty O'Keefe," starring Burt Lancaster and Joan

Dates and theatres are:— May 18: Cardiff, Olympia, 10.30; Manchester, Private Theatre, 10.45 and 2.15; and Sheffield, Hippodrome,

10.30. May 19: Birmingham, Forum, title "Sicilian Story." 10.30; and Newcastle, Haymarket,

10.30. May 21: Nottingham, Carlton, 10.30; Glagsow, Regal, 10.45; Leeds, Ritz, 10.30; and Liverpool, Forum, 10.30.

"His Majesty O'Keefe" has a "U" certificate, is a British production and will be generally released on July 26, on the ABC circuit.

# "Knights of the Round Table"

MGM's "Knights of the Round Dorne and Leslie Dwyer.



Chelmsford, although it was far from trade who cannot be accommodated invited to the official trade show, details of which will be announced shortly.

# Adelphi Cancellation

Adelphi has cancelled the trade show of "City of Lost Men," at the Hammer Theatre, Wardour Street, W.1, for today (Thursday), at 10.30 a.m. A new trade show date will be announced shortly.

# Regent's Promising Line-Up

Georges Simenon, "The Truth tors, and, in addition, attractiveness will have Ethel Merman, Johnny Ray, followed by Madeleine Robinson in skill. Entrants must be over 16 years Dan Dailey as stars; and Marlon Also to be trade shown on May 19 " Men In Her Life," which has an of age.

Sport" short, "The Magic"; and berg's classic, "The Blue Angel" Individual heat winners will also Leslie Caron will make "Daddy "Income Tax Sappy," a comedy, star- (Marlene Dietrich and Emil Jannings), receive prizes. Entry forms can be Long Legs"; and Richard Burton is will be offered in its original form obtained from ABC theatres playing to have the leading rôle in "Prince with the addition of English sub- "Easy to Love."

> Further films in the Regent line-up will be a new comedy, "Casimir," starring Fernandel; "Millionaires for a Day," which is a comedy; THE largest sets designed at the Color drama, the script of which is a new colour production tentatively | Warner studio since the advent being prepared by Academy Awardcalled "Maria Morena," to be fol- of CinemaScope have been put into winner Frank Butler. lowed by "White Devil," "The construction for "The Silver Chalice," Commander John Gibbons, of the Ungrateful Heart," starring Carla del Poggio and Frank Latimore; "The Charge is Murder," with Lea Padovani; and a film with the tentative

# "Roadhouse Girl": Circuit Bookings Start

Butcher's has started booking its film "Roadhouse Girl" with the circuits. The picture was shown some time ago as "Marilyn," but was never put out. Now it has been re-edited, cut and retitled.

Owing to the heavy demand for with a "promiscuity-does-not-pay" director contract with Warner's. He tickets for the gala première of moral, features Maxwell Reed, Sandra will play the rôle of Roark O'Brien "Building Bonny Babies," "Letter

and salesmen from Manchester, Liverpool, Leeds and sales conference in Manchester

inmounder

# OFFERS HOLIDAY

covering the British girl who most Douglas stars in "The Racer." closely resembles the MGM star. The contest is being sponsored by MGM and ABC in conjunction with the Sunday Pictorial.

Promoted in connection with the general release of Esther Williams' Technicolor musical, "Easy to Love," the contest is in three stages "Magoo Slept Here" is another adventure of "Mr." is another tures for showing in the West Love, the contest is in three stages —local heats, district heats and the tures for showing in the West —local heats, district heats and the preliminary national final. In the preliminary heats judges will award points for

Mr. Charles Stack, Warner Bros. general sales manager (centre), and branch managers Newcastle, at the company's

# 20th-Fox Offers

IN addition to "The Flight of the White Heron," full-length CinemaScope record of the Royal Tour, which has its London première at Whitsun, Mr. J. F. Pattinson, of 20th Century-Fox, has given details of other CinemaScope productions for release.

Valiant," " Prince Following starring James Mason, Janet Leigh. Debra Paget, Robert Wagner and Sterling Hayden, now at the Carlton, is "Hell and High Water," starring Richard Widmark and the Continental star, Bella Darvi, which opened at the Odeon, Marble Arch, last week.

In addition there are: "River of No Return," starring Marilyn Monroe and Robert Mitchum; "Three Coins in the Fountain," starring Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdan and Maggie McNamara; and Gregory Peck, Roderick Crawford and Rita Gam in "Night People."

# "The Robe's" Sequel

Victor Mature, Susan Hayward, Michael Rennie and Debra Paget are the stars in the sequel to "The FORTNIGHT'S free holiday at Robe," "Demetrius and the Cypress Gardens, Florida, next Gladiators"; and Gary Cooper, October is the prize offered to Susan Hayward, Richard Widmark "Great Britain's Esther Williams" and Cameron Mitchell have the leadin a film contest that aims at dis- ing rôles in "Garden of Evil." Kirk

> Spencer Tracy, Robert Wagner and Jean Peters star in "Broken Lance"; and Edmund Purdom, Jean Simmons, Victor Mature, Bella Darvi, Michael Wilding and Gene Tierney star in Darryl F. Zanuck's production of "The Egyptian," the costliest picture since "The Robe." A Woman's World" will star Lauren Bacall, Gloria Grahame, Fred Mac-Murray and Cornel Wilde.

Irving Berlin's musical, "There's No Business Like Show Business," Brando and Jean Simmons are to The finals will be held on Septem- star in Annemarie Selinko's bestphone" series, No. 30; a "World of For the first time Josef von Stern- ber 7 at Prestatyn Holiday Camp. seller, "Desiree." Fred Astaire and of Players."

# WARNER'S SPREADS SETTINGS WIDE

WarnerColor film laid in the early Royal Navy, has been selected as Christian era, starring Virginia Mayo technical adviser for nautical and Jack Palance. Four acres will sequences in "Helen of Troy." be required for the re-creations of Commander Gibbons, who was naval Rome, Antioch and Jerusalem. commander of the Italian island of

Mona Freeman is to play the rôle of Kathy in "Battle Cry," the Warner Bros.' CinemaScope and WarnerColor film of the best-seller. She joins a cast which includes Tab Hunter, Van Heflin, Aldo Ray, Nancy Olson and James Whitmore.

Dana Andrews will co-star with Greer Garson in "Strange Lady in Town," first picture to be made by The film, a stark British melodrama, Mervyn LeRoy under his producerin the CinemaScope and Warner- From Home," and "The Letter."

Ischia after the war, is supervising construction of Greek and Phænician ships which will be used on location near Rome for the CinemaScope spectacle.

# Malaya's Edinburgh Entries

The Malayan Film Unit. Kuala Lumpur, has entered five films for the Edinburgh Festival: "Before the Wind," "Journey by Jungle River,"

## New Films at a Glance

Title and Renter. Certificate. Stars. Box-Office Angle. †Carnival Story (RKO-Radio)—U.S. Anne Baxter, ... - 93 min. (A) ... Sizzling Agfacolor melodrama of travell-Excellent popular booking ing show business, staged in Germany. Steve Cochran, (NC). Story of down-at-heel girl's encounter with slick barker and honest high diver. Lyle Bettger. Full-blooded, acting first-class and thrills breathtaking. Mass appeal tremendous.
Bizarre SuperCinecolor romantic melo-†Diamond Queen, The ... 79 min. (U) Fernando Lamas, ... Good double bill (C). drama, unfolded in seventeenth-century India. Story of young adventurer's fight for diamond and queen actionful, acting Arlene Dahl, (Warner)—U.S. Gilbert Roland. adequate and backgrounds impressive. "Boys' Own Paper' and "Peg's," it's just the stuff for the "ninepennies." Fort Dodge Stampede ... 59 min. (U) Allan "Rocky" Lane, Pocket outdoor comedy melodrama and Tin-pot second (C). (Republic)—U.S. Trevor Bardette, latest of Rocky Lane series. Star eager, Mary Ellen Kay. but material weak and staging cramped. †Fortune Hunter, The ... 88 min. (U) (Republic)—U.S. John Derek, Powerful Trucolor outdoor romantic melo-Capital western (C). Joan Evans, drama hingeing on a bloody feud between a young cowhand and his grasping uncle. Acting and story virile, thrills big and Jim Davis. settings superb. Dany Robin, Michel Auclair, ... 106 min. (A) Amusing, satirical comedy of the birth of a Admirable offering for specialised audiences with a taste for "something different" (NC). (Cameo-Poly FD)-French. film script. Excellent direction, photography and scripting plus first-class Hildergarde Neff. acting. †Living Desert, The ... 72 min. (U) Thrilling, intriguing and enormously know-ledgeable Disney Technicolor True Life Commentary by Excellent novelty book-(Walt Disney Film Winston Hibler. ing (CC). Adventure drama, shot in the Great American Desert. Editing, camerawork, Distributors)-U.S. commentary and musical score outstanding.
"Big house" melodrama illustrating a Men Behind Bars ... 75 min. (U) Louis Hayward, ... Reliable double bill (C). (AB-Pathe)-U.S. Joanne Dru, warden's first-hand account of his early Paul Kelly. days in control of a large prison. Mixture of fiction and fact neat, characterisation robust and thrills realistic. Modern "why girls leave home" melo-Playgirl ... (GFD)—U.S. Shelley Winters, ... ... 84 min. (A) Good stars and drama. Triangle story far from pretty, title Colleén Miller, double bill (NC). Barry Sullivan. but acting versatile, surface action intriguing and production polished. Feminine appeal obvious. †Sins of Jezebel 74 min. (U) Paulette Goddard, Biblical AnscoColor melodrama, con-Very good title and star (Exclusive)—U.S. George Nader, centrating on history's number one proposition (C). Eduard Franz. vixen. Story holding, acting more than adequate and staging impressive. Suitable for all classes. \*Stormswept ... 50 min. (U) Maritime documentary dealing with the good work of lighthouse and lightship Reliable quota for all classes (CC). (Adelphi)-British. Treatment impressive, back-authentic and highlights crews. grounds spectacular. †Taza, Son of Cochise ... 75 min. (U) Rock Hudson, Technicolor outdoor romantic melodrama Fair - to - average "horse opera" (C). (GFD)—U.S. Barbara Rush. about a young Indian chief's efforts to preserve peace. Acting and action un-even, but fights realistic and scenery Bart Roberts. outstanding. Tobor, The Great ... 76 min. (U) Charles Drake, Thrilling science fiction melodrama, pivot-Capital stunt proposition (Republic)—U.S. Karin Booth. ing on a giant robot invented to pilot potential box-Taylor Holmes. space-ships. Central idea novel, small boy interest engaging and technical presentation realistic. office turn-up (CC).

 $\uparrow$  in colour.  $^{(
m NC)}$  not for children. (CC) EXCELLENT FOR CHILDREN. N. (**C**) SUITABLE FOR CHILDREN. \* BRITISH QUOTA PICTURE. †

## Edited by Josh Billings

Walt Disney Film Distributors. American (U). Photographed in Technicolor, Produced by Walt Disney. Directed by James Algar. Narrated by Winston Hibler. 6,414 feet. Release not fixed.

THRILLING, intriguing and enormously know-ledgeable Disney Technicolor true life adventure drama. It combs the Great American Desert for "copy," and is rewarded by some of the most fascinating "secrets of nature" shots yet screened. Rare animals, birds, insects and reptiles are introduced, and their struggles for

existence, vividly depicted, contain far more fun, suspense and punch than the orthodox "super." The commentary is as outstanding as the camerawork, but neither surpasses the marvellous musical score. At once an absorbing lesson in natural history and great popular entertainment, it not only deserves but also demands top billing everywhere. Excellent novelty booking.

Production.—The film opens by describing the Great American Desert, comprised of Death Valley, Monument Valley the Yuma sand dunes and the Salton Sea mud pots, and explains how the seemingly arid expanse was formed. It then

the seemingly arid expanse was formed. It then

# REVIEWS—continued from page 21

ship of tarantulas, brilliantly set to square dance music, and a squirrel's brief, but obnoxious, meeting with a skunk. A flood sequence completes its circle and enables it to end on an enchanting floral note. Incidentally, Walt Disney produced the miracle, James Algar directed it, Winston Hibler furnished the commentary, N. Paul Kenworthy, jun., and Robert H. Crandall were responsible for the camerawork and Paul Smith directed the music. Each deserves the highest praise and a sackful of Academy Awards. They've elevated film making from an industry to an art without robbing their masterpiece of essential box-office characteristics.

Points of Appeal.—Enthralling subject, superlative presentation and Technicolor, instructive and witty commentary, "U" certificate and big exploitation angles.

# THE DIAMOND QUEEN

Warner. American (U). Photographed in Super-Cinecolor. Directed by John Brahm. Featuring Fernando Lamas, Arlene Dahl and Gilbert Roland. 7,174 feet. Release, May 31.

BIZARRE romantic melodrama unfolded in middle seventeenth-century India. Dipped in SuperCinecolor, it briskly tabulates the wild adventures of a lapidary's son who visits the East in search of a diamond large enough to replace one accidentally broken by his father and not only completes his mission, but wins a luscious bride. The hokum is put over with verve by an attractive cast against glittering interiors and impressive exteriors, and its showmanship more than atones for occasional incongruities and anachronisms. "Boys' Own Paper" and "Peg's," it's just the stuff for the ninepennies and youngsters. Good double bill.

Story.—Gabriel Tavernier, an elderly diamond cutter, unluckily shatters a stone belonging to Louis XIV's crown. Jean, his son. volunteers to go to India and secure a gem of like quality, but Paul de Cabannes, a member of the King's Guard, insists on accompanying him. Soon after their arrival in the jungle, they save beautiful Queen Maya of Nepal from savages. Through Maya they later meet the Great Mogul, a ruthless dictator who owns the biggest diamond in the world and is about to marry Maya. Jean falls for Maya and tries to trade a newly invented hand grenade for her and the diamond, but he and Paul have a lively time before satisfactory conclusions are reached.

Production.—The picture, an expensive potboiler, is written in the modern idiom, but glamorous romantic interludes and spectacular swashbuckling sequences, shrewdly spaced and staged against appropriate backgrounds, plus a disarming sense of humour, give an intriguing façade to serial-like fundamentals. Fernando Lamas makes a dashing Jean, Arlene Dahl looks regal as Maya, Gilbert Roland furnishes welcome light relief as the gay Paul, and Sheldon Leonard contributes a weighty performance as the evil Mogul. Super-Cinecolor, effectively employed, provides the finishing touch. In a word, it's truly escapist.

Points of Appeal.—Exciting and jolly story, box-office cast, SuperCinecolor and catchy title.

# FORT DODGE STAMPEDE

Republic. American (U). Directed by Harry Keller. Featuring Allan "Rocky" Lane, Trevor Bardette and Mary Ellen Kay. 5,377 feet. Release not fixed.

Pocket outdoor comedy melodrama. The latest of the Rocky Lanes, it tells how an eager young westerner puts the skids under a mean mobster. Its transparent tale not only falls back on stock situations, but fails to create suspense or punch until the end. The time lag limits its appeal to the very unsophisticated. Tin-pot second.

Story.—Rocky Lane, a deputy sheriff, Sparkler, an artful dodger, and Jeff Bryan, son of a man whose bank had been held up by Sparkler and his partner, Hutchinson, seek the proceeds of the robbery. Hutchinson is killed, but before he dies he is able to reveal that the loot is hidden in a barn owned by Skeeter. an eccentric old man, in Fort Dodge, a ghost city. Eventually the cash is found and Sparkler tries to bunk, but is prevented by

Rocky, who returns the money to its rightful owners.

Production.—The picture seldom strays far from Skeeter's barn, and there is nothing less exciting than indoor "outdoors." True, Rocky Lane makes the most of his chances as Rocky and Trevor Bardette is in his element as the wily Sparkler, but, even so, the cast is unable to conceal the poverty of the script. Rocky and his fans deserve a better break.

Points of Appeal.—Series values, handy footage and "U" certificate.

# PLAYGIRL

GFD-Universal. American (A). Directed by Joseph Pevney. Featuring Shelley Winters, Colleen Miller and Barry Sullivan. 7,663 feet. Release, May 17.

MODERN "why girls leave home" melodrama, describing a comely country wench's brief, but hectic and salutary, sojourn on New York's glittering seamy side. It does not tell a pretty story and neither is its happy ending convincing. Yet, despite the theatrical fundamentals, it carries punch and feminine appeal. The cast, an adroit mixture of youth and experience, and lush presentation do the trick. Good start and title double bill

Story.—Phyllis Matthews, an attractive, but unsophisticated, provincial girl, comes to New York to try her luck and shares an apartment with Fran Davis, a worldly night club entertainer. Mike Marsh, married editor of a glossy magazine, is Fran's boy friend, and Tom Bradley, one of his assistants, falls for Phyllis. Barron Courtney, a contact man, meets Phyllis, but she refuses to act as one of his decoys. Later, Tom sells Mike the idea of using Phyllis in a "special" and Mike responds to her charms. Fran immediately becomes jealous and during a scuffle Mike is accidentally shot dead. Fran libels Phyllis and the ugly publicity causes both to lose their jobs, but in due course another spot of gunplay clears the air. Fran, dangerously wounded, absolves Phyllis, and Tom marries the girl.

Production.—The picture, which takes its audience behind the scenes of a stylish weekly and titivates its night-club scenes with songs, is elegantly put over, but its meat is not entirely devoid of gristle. There is, however, nothing wrong with the acting and Shelley Winters, effective in the far-from-flattering or rewarding part of Fran, Barry Sullivan, slick as Mike, Gregg Palmer, engaging as Tom, and Colleen Miller, promising as Phyllis, see that the fare is spiced with exciting circumstances. There is no denying its moral or showmanship.

Points of Appeal.—Intriguing story, stars, title and obvious woman's angle.

# TAZA, SON OF COCHISE

GFD-Universal. American (U). Photographed in Technicolor. Directed by Douglas Sirk. Featuring Rock Hudson, Barbara Rush and Bart Roberts. 6,900 feet. Released May 17.

ARGE-SCALE Technicolor outdoor romantic melodrama. It's about a noble young Indian chief who, despite powerful opposition from his evil young brother and rebel Redskins, prevents open war between his tribe and the U.S Government. The U.S Cavalry, needless to say, plays a big part in the shenanigans, yet heavy weather is made of the sturdy theme. The cast, although virile, barely meets requirements. Fair-to-average "horse opera."

Story.—On the death of Cochise, head of the Apache tribe, his son, Taza, assumes leadership. Naiche, Taza's brother, not only resents Taza's desire for peace but is his rival for Oona, daughter of Grey Eagle, another belligerent. Naiche and his henchmen kill the occupants of a wagon train and the military demands that they be handed over, but Taza convinces the army captain that Apache should be allowed to punish Apache. The Indians, including Geronimo, a treacherous chief, are then sent to a reservation policed by Taza and his followers. Immediately, Geronimo, Grey Eagle and Naiche stir up trouble against the Cavalry and there is a terrific battle before order is restored. Naiche dies, thus leaving the way clear for Taza and Oona.

Production.—The picture pits brother against brother and Redskin against Redskin and throws in the Cavalry for good measure, but there is no

strong romantic interest to cement the rough stuff. Rock Hudson acts well, but somewhow lacks dignity as Taza, Bart Roberts is very obvious as the blackhearted Naiche, Barbara Rush is an anæmic Oona, and Greg Palmer caricatures the army officer. Jeff Chandler, the screen's most popular western star, is the one man who could have lifted the film out of the rut, but unfortunately he dies in the opening scene. The settings, however, are superb, and partly compensate for an ingenuous, not to say dishevelled, script.

Points of Appeal.—Popularity of subject, wholesome action, scenic splendour, Technicolor and "U" certificate.

# TOBOR. THE GREAT

Republic. American (U). Directed by Lee Sholem. Featuring Charles Drake, Karin Booth and Taylor Holmes. 6,906 feet. Release, May 31.

THRILLING science fiction melodrama. It pivots on a giant robot invented by an elderly professor to allow extra-terrestrial space exploration without undue risk to human life and makes many exciting gyrations before it ends. The central idea is novel and topical, and ingenious technical presentation, stoutly supported by "in all seriousness" acting, converts it into grand screen cartoon strip for boys, and, for that matter, girls, of all ages. Capital stunt proposition and potential box-office turn-up.

Story.—Arnold Nordstrom, a revered scientist appalled at the heavy losses of rocket-ship pilots, creates Tobor, an enormous robot, to do their work. Ralph Harrison, a young physicist who shares Nordstrom's views, decides to co-operate in perfecting the robot. In due course Tobor reacts to normal emotions and Gadge, Nordstrom's tenyear-old grandson, treats "him" as a friend. Enemy agents seeking mechanical men for war purposes kidnap Nordstrom and Gadge and try to force them to disclose valuable information, but Gadge is able to make telepathic pleas to Tobor for help. Tobor promptly responds, thereby proving his ability to act as the first robot pilot.

Production.—The picture is, of course, unblushing hokum, but for all its wild incredibilities it's both good fun and an unusual thriller. Charles Drake contributes a manly portrayal as Harrison, Taylor Holmes impresses as Nordstrom, Billy Chapin is delightfully natural as Gadge, Karin Booth pleases as Gadge's widowed "ma" who, incidentally, marries Harrison at the fade-out, and Steven Geray scores as the mysterious head of the crooks. But, sound as they are, the acting honours go to Tobor, the robot with a soul. "His" and Gadge's strong affinity not only artfully cloaks the preposterous plot but strengthens its drama. By the way, a big advertising campaign has been prepared, and this should redouble the popular "certainty."

Points of Appeal.—Up-to-the-minute theme, irresistible juvenile angle, arresting title, competent cast, clever staging and outstanding exploitation angles.

# SINS OF JEZEBEL

Exclusive. American (U). Photographed in Ansco-Color. Directed by Reginald Le Borg. Featuring Paulette Goddard, George Nader and Eduard Franz. 6,738 feet. Release not fixed.

BIBLICAL melodrama recorded in AnscoColor, it concentrates on history's number one vixen and weaves her iniquities into stern, yet intriguing, costume melodrama. The acting of a hand-picked cast, headed by Paulette Goddard, an ideal selection for the name part, comfortably measures up to the story's demands, while the staging is rich without being too ornate. Less sumptuous than "Quo Vadis?" "The Robe" or "Samson and Delilah," but impressive within its own not inconsiderable limits, it should easily cash-in on the current scriptural vogue. Very good title and star proposition.

Story.—In 900 B.C. Ahab, King of Israel, marries Jezebel, a beautiful but treacherous Phœnician princess, against the advice of Prophet Elijah, and allows her to worship her own god, Baal. As punishment, Elijah evokes God to bring thirst upon the land and the drought continues until the prophets of Baal are destroyed. In revenge, Jezebel persuades Ahab to order the death of Elijah and his followers. Jehu, a young captain once infatuated with Jezebel, saves some of the

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refugees and joins them in a fight for Israel's freedom. Ahab is slain by the Syrians and Jehu occupies the throne. He then marches against Jezebel, who meets a violent end.

Production.—The picture, apart from a few glittering dancing girl interludes and ambitious battle sequences, is not tremendously spectacular, yet AnscoColor gives the whole a showmanlike air. Paulette Goddard looks seductive and performs convincingly as the evil enchantress, Eduard Franz wins some sympathy as the weak Ahab, and George Nader makes a muscular Jehu. Support satisfactory, and detail realistic. A lecturer is introduced at the start and he underlines salient points without destroying the illusion. By and large, a Biblical story that's bound to find considerable support.

Points of Appeal.—Powerful and evergreen subject, Paulette Goddard, title and AnscoColor.

# THE FORTUNE HUNTER

Republic. American (U). Photographed in Trucolor. Directed by William Witney. Featuring John Derek, Joan Evans and Jim Davis. 7,999 feet. Release, May 31.

finely photographed in Trucolor. It hinges on a bloody feud between a lusty young cowhand and his grasping, two-timing uncle and never lets up until justice is served. There are fights and shooting affrays in plenty, but, although much of its action is saturated in gore, the picture finds time to put over an agreeable love interest. The shrewdly plugged romantic angle not only mellows its rough stuff but broadens its appeal. Capital western.

Story.—In the late 'eighties Jet Cosgrave, a tough young fellow, moves into Colton, a lawless cattletown, with the intention of regaining the Circle C ranch, stolen by his unscrupulous uncle, Major Cosgrave. Jet employs thugs to rustle and brand the major's cattle, and the war is further heightened when one of the major's men is killed. Alice, the major's beautiful, but innocent, fiancée, becomes involved and so does Judy, pretty, though persecuted, daughter of a pious rancher. However, during subsequent forays the major and his cronies are wiped out, Jet comes into his own and marries Judy, and Alice, completely disillusioned, moves on.

Production.—The picture tinges its violent happenings with sex, but bracing atmosphere, intensified by Trucolor, allows its alfresco "thick ear" to get away with a "U" certificate. John Derek sets a rollicking pace as the handsome, aptly named Jet, Jim Davis makes a stout adversary as the crafty major, and Catherine McLeod and Joan Evans register as Alice and Judy. The supporting types, too, are clear cut. Judy's devotion to Jet provides happy sentiment which in turn subtly relieves its homicidal horseplay. Wisely, it refuses to ignore the box-office's distaff side.

Points of Appeal.—Crowded yarn, attractive and powerful players, big thrills, pleasing by-play and Trucolor.

# CARNIVAL STORY

RKO-Radio. American (A). Photographed in Agfacolor. Directed by Kurt Neumann. Featuring Anne Baxter, Steve Cochran and Lyle Bettger. 8,370 feet. Release, June 14.

SIZZLING hot melodrama of travelling show business, set in Germany and vividly recorded in Agfacolor. It's about a seductive, though downatheel and not too scrupulous, girl who is desired by a slick barker and genuinely loved by a stunt man, but sees both come to violent ends before she finally puts her house in order and settles for a right guy. The tale, reminiscent of the famous silent film "Vaudeville," is somewhat stark in outline, but clever acting, particularly by Anne Baxter, as the wayward "heroine," and resourceful direction keep its seamy fundamentals firmly in check. Highly spectacular and emotionally stimulating, it's definitely bred in the box-office purple. Excellent popular booking.

Story.—Joe Mallon, flashy, two-timing publicity man for an American carnival touring Germany, accuses Willie, a comely but poor wench, of picking his pocket. He gets her a job as dish-washer, but demands the usual payment for not calling the

police. Frank Waldron, a high diver and the show's biggest attraction, interests himself in Willie and trains her to join his act. He asks her to marry him and she tells Joe. Joe suggests that she should accept Frank for his money but continue to remain on intimate terms with him. The idea revolts Willie, but she, nevertheless, becomes Frank's wife. Shortly after their marriage Frank sees Willie in Joe's arms, thrashes him and forces him to quit. In revenge, Joe loosens a rung of the diving ladder and causes Frank's death. Willie is suspected of engineering the "accident" by all except Groppo, a simple-minded strong man. Joe robs Willie of the small fortune left her by Frank and she decides to stage the act alone. She crashes and while convalescent Bill Vines, an upstanding young photographer, proposes to her. Joe, however, continues to pursue her, but at last she realises that her passion for him has burnt out. Furious, Joe confesses to Frank's murder and threatens Willie, but Groppo overhears, chases Joe and hurls him from the big wheel. Willie then turns instinctively to Bill.

Production.—The picture not only calls a spade a spade, but digs deep into the animal aspect of human psychology. Its revelations are, naturally, far from pretty, but at least they pave the way to a number of arresting situations, culminating in a stern moral note. Anne Baxter excels herself in the difficult and unsympathetic rôle of Willie. She never exaggerates and handles the clichés with consummate skill, Steve Cochran thoroughly convinces as heel Joe, and Lyle Bettger is manly and likeable as Frank. The supporting players, too, get under the skins of their parts. Tense, garish carnival atmosphere is cunningly accentuated by breathtaking scenes of the "heroine's" training for the high dive, while Agfacolor (print by Technicolor) gives an appropriate finishing touch. The masses are bound to go for its stark, up-to-theminute Lyceum.

Points of Appeal.—Meaty story, obvious feminine angle, powerful and polished cast, authentic atmosphere, spellbinding highlights, provocative title and Agfacolor.

# MEN BEHIND BARS

AB-Pathe. American (U). Directed by Walter Doniger. Featuring Louis Hayward, Joanne Dru and Paul Kelly. 6,879 feet. Release, May 17.

"BIG HOUSE" melodrama illustrating a warden's first-hand account of his early days in control of a large prison. Its story, although somewhat extravagant, manages to steer a steady course between fiction and fact and ends on a happy and thrilling note. Forthright acting and authentic atmosphere consolidate mass appeal. Reliable double bill.

Story.—Clinton T. Duffy, member of the staff at San Quentin, is put in charge of the prison following an attempted breakout. He introduces drastic reforms, but makes an enemy of Pierson, a brutal warder. Romeo Harper, an embittered convict, refuses to settle down and swears vengeance on John Winant, a shyster lawyer who had framed him. To soften Romeo, Duffy appoints him assistant to Anne, a pretty nurse. Later, Winant is convicted of bribing witnesses and becomes an inmate. Open war between him and Romeo adds to Duffy's troubles, but finally he finds a way out. Duffy is then made permanent warden and Romeo, now absolved, and Anne marry.

Production.—The picture leans heavily on the long arm of coincidence, but, thanks to resource-ful direction and correct settings, the claustro-phobic "cops and robbers" maintains an even pace and acquires a realistic air. Louis Hayward, sound as Romeo, and Joanne Dru, delightful as Anne, subtly stress the love interest, Paul Kelly impresses as Duffy, and George Macready and Horace McMahon register as the evil Winant and Pierson, while Maureen O'Sullivan is an agreeable passenger as Duffy's understanding wife. The climax is hectic and drives its moral home.

Points of Appeal.—Robust plot, good characterisation, human angles, spectacular highlights, title and imposing cast.

# STORMSWEPT

Adelphi. British (U). Produced and directed by Ivan Barnett. 4,580 feet. Release not fixed.

MARITIME documentary, made with the full co-operation of the Elder Brethren of Trinity House. It honours the crews of lighthouses and

lightships and those who service them, yet avoids technicalities. The maintenance ship "Satellite" is the kingpin and spectacular scenes of the vessel riding storms to relieve the men and succour the sick furnish appropriate highlights. Commentary and photography adequate. Reliable quota for all classes.

Production.—The picture covers fresh ground, or rather water, and effectively interleaves routine work with pleasing asides dealing with the home life of the lighthouse men. There are a number of superb seascapes, while towards the finish essential suspense springs from a race to save a lightship man stricken with appendicitis. The cast, drawn from professionals and actual service men, impresses, the accompanying talk is natural and informative, and the camera work imaginative. In all, a documentary with a real and exhilarating salty tang.

Points of Appeal.—Interesting and colourful subject, competent acting and presentation, reasonable footage and quota ticket.

# HENRIETTE

Cameo-Poly FD. French (A). English sub-titles. Directed by Julien Duvivier. Featuring Dany Robin, Michel Auclair and Hildergarde Neff. 9,540 feet.

MUSING, satirical comedy in the Pirandello tradition of "Six Characters in Search of an Author" and showing how two film writers with widely differing ideas on treatment build up a picture in which boy-and-girl romance and adventure blend in Paris on the great national fête day of the Fourteenth of July. Julien Duvivier pokes friendly fun at the temperamental storms that sometimes rage at the birth of a film script, and throughout the picture the principal characters in the screen play which finally emerges are the puppets of the authors. They appear in the various guises conceived by one who follows the sweetness-and-light tradition and his colleague who is all for dark deeds, cruel crimes and sordid sensationalism.

Production.—The players, headed by Dany Robin as Henriette, Michel Auclair as her press photographer boy-friend, and Hildergarde Neff as the most alluring of circus riders ever to enter the sawdust ring, enter wholeheartedly into the spirit of the joke. There is much that is witty and entertaining in this dream-quality picture, but the fun tends to drag towards the end.

Points of Appeal.—Originality of treatment, wit, humour and many delightful impressions of Paris en fête.—B.W.

# Shorts

# MGM

AUSTRALIAN DIARY, 7071. Commonwealth (U). 1,722 feet.—As is usual in the series, there is ample subject contrast. Broom making, one of Australia's flourishing minor industries, is touched on, and the development of hardwoods for industrial uses is also covered. Other subjects dealt with include the great ant hills of the Northern Territory, the arrival of a team of American students and teachers, and the activities of the Flying Padre of the Salvation Army. Good.—B. W.

THE WIND-SWEPT ISLES. Commonwealth (U). 877 feet.—A well-photographed story of the lives and activities of the French-Canadian community of fisherfolk which inhabits the Maglan Isles off the East Coast of Canada. Good.—B. W.

HERE'S ICE HOCKEY. Commonwealth (U). 956 feet.—A Canadian short which describes the national sport in ultra-enthusiastic manner. Much of its value is lost since ice hockey does not mean very much to us. Average.—B. W.

INLAND SEAPORT. Commonwealth (U). 910 feet.—Another Canadian offering, this time devoted to the busy life of the docks at Montreal. The international aspect of the port is stressed effectively. Average.—B. W.

THE IMPOSSIBLE POSSUM. American (U). 585 feet.—A Barney Bear cartoon in Technicolor. It follows the well-trodden slapstick trail.—B. W.

BARRIER STORY. Commonwealth (U). 801 feet.—Well-documented story of the development of the great mining centre at Broken Hill in New South Wales which has in a comparatively brief time become a place of worldwide importance. Good.—B. W.

#### Filming the Tour in CinemaScope

#### MOVIETONE MEN TELL OF THEIR ROYAL TOUR

TWO members of British Movietone News, filming the CinemaScope EastmanColor film of the Royal tour, "Flight of the White Heron," travelled more than 45,000 miles in all forms of transport. In Canberra, Paul Wyand, cameraman, broke his right wrist when the stand supporting him and the camera collapsed.

Highlights of the tour, made by Wyand and sound man Reg Sutton, were told at a press conference last week.

week.

The filming started with the Queen's departure from London Airport, and was picked up again in Fiji and Tonga. There the two Movietone men lived with the natives and on their departure received gifts of tablecloths, cutlery and other native utensils. native utensils.

From Tonga the party continued to New Zealand, Australia, Ceylon and on to Uganda. It was from Uganda that Wyand and Sutton flew back to

England.

"Flight of the White Heron" will be released to kinemas equipped for CinemaScope on June 7 and will be shown at the Carlton and Odeon theatres in London as well as all parts of the world.

Cameraman Wyand spent three days in Hollywood having a short course on the use of the CinemaScope anamorphic lens and took one with him to Australia. Another lens was ready for him at Adelaide.

He had no difficulty using the new type of lens and found that it was the right way to express many of the England.

right way to express many of the scenes of the tour. One scene showed 17,000 school children doing pattern dancing in Australia.

#### Stand Collapses

At Canberra he was assured that the stand constructed for him would bear fifty men of his weight—18 stone—but it collapsed within a few minutes. He was given first aid treatment by Sir Earl Paige, Australia's Health Minister, while the Australian Premier, Mr. Robert Menzies, helped sound man Sutton to rescue the camera.

Wyand was more than pleased to know that the lens—which he dubbed "Anna"—was intact. Within an hour of the accident the Queen had inquired after his con-

Both Wyand and Sutton spoke highly of the co-operation received from all authorities. They met the Queen who expressed interest in the technical side of the film.

How did the film get its title? It

was taken from a greeting given to the Queen by Maoris and was thought of by Sir Gordon Craig, managing director of Movietone.

#### The Load

During the tour 22 pieces of kinematograph equipment, weighing 8-cwt. were taken along.

Wyand shot some 30,000 feet of film but when the Queen reaches

London the footage is expected to be 40,000 feet. Sutton used three microphones and one guide track for the

Wyand has been with Movietone for 29 years and photographed the Royal tour of South Africa. During the war he was a war correspondent. Sutton has been nine years with the company and prior to this was 14 years with the BBC as a sound engineer.

#### MANCHESTER PASSES GAIETY PLAN

But "It's Not Closing"

Manchester town planning and illdings committee reports that buildings committee reports that approval has been given to a scheme for the conversion of the Gaiety shops and business premises into motor-car showrooms, stores and

When the Kine, drew attention to this, Mr. David Buxton, director of the Buxton Theatre circuit, denied emphatically that the Gaiety was closing He said: "We have plans for redecorating and reseating the kinema and we have film commitments for three or four months. We cannot close. It is simply a matter of having the permission, should it be required."

Manchester planning and buildings committee has raised no objection to a scheme for the reconstruction of the Victory, Blackley, which was damaged during the war.

#### SOUTHPORT KINEMA GETS STEREO SOUND

The Liverpool office of GB-Kalee, has installed CinemaScope and stereophonic sound at the Trocadero, Southport. Among the equipment supplied was B.A. Duosonic stereophonic sound, anamorphic lens and backing lens and new Miracle Mirror screen with curved frame. The Trocadero is the first Southport kinema to

At the Royal, Wallasey, the firm has installed a new siereo screen, which is built out in front of the old proscenium. New gold satin festooned stage drapes with red velour side legs and velout were auxilia. New deep and volant were supplied. New drapes and screen curtains in gold satin have also been supplied to the Continental,

#### AT HALIFAX, TOO

The Cinema Royal, Halifax, is to The Cinema Royal, Halıtax, is to instal CinemaScope with full stereophonic sound and will open with "Flight of the White Heron"—the film of the Royal tour. Another Yorkshire kinema, the Playhouse, Pontefract, is also to be equipped with CinemaScope and will open on June 6 with "The Robe."

#### Films and Religion

The impact of films on religion will The impact of films on religion will be discussed at the Scottish Educational Film Conference committee's meetings in the Gateway Theatre, Edinburgh, during the International Festival in September.

Speakers will include representatives from various denominations at home and abroad, and it is expected that there will also be observers from

that there will also be observers from the Hindu, Moslem, Buddhist and Zionist movements.



Mr. H. G. S. Winch, former assistant to ABC's publicity manager, has been promoted to manager of the Minors' Department from May 31. Mr. William Cartlidge, general manager, made the announcement on behalf of Mr. D. J. Goodlatte at an informal party. Mr. Winch succeeds Miss Dorothy Mabel Anderson who retires at the end of this month. Mr. Winch had his early training in the sales organisation of the newsreel department of Pathe Pictures and joined the Film Booking Department of ABC in 1936. In 1950 he was appointed assistant to Mr. J. Andrew Neatrour

#### The Week in Scotland

#### NEW TV FIRM REGISTERED

A NEW company, Caledonian Broadcasting Services, Ltd., with offices at Royal Bank Buildings, Inverness, has been registered in Scotland NEW company, Caledonian

The company is being sponsored by Captain Ian Tennant, Mr. Robert W. Wotherspoon, vice-chairman of the Scottish Tourist Board and managing director of Caledonian Associated Cinemas, Ltd., Sir Alexander B. King and Mr. Robert Clark, of 65, Brampton Grove, Hendon, London.

The company will trade as renters

The company will trade as renters. owners, managers and operators of TV studios and stations, theatres and kinemas, as producers, distributors kinemas, as producers, distributors and exhibitors, and as providers of films, TV and sound radio plays and

programmes of all forms.

The intention of the new company is The intention of the new company to ensure that Scotland has its proper place in any future commercial TV set-up. This is, so far as is known, the first company of its type to be sponsored in Scotland.

#### Kinema Saved

Sixteen-year-old Allan Hunter of Catheart, Glasgow, was guest of the Calder kinema management last week to receive a watch from the owners. This marked his prompt action in raising the alarm when he saw smoke coming from the kinema one morning as he was on his way to work.

#### Columbia Executive

Mr. Harry Hill, executive in Columbia's Glasgow office, celebrated 20 years with the company last week.

#### Trades Council Hits Out at Film Brutality

AN attempt to influence the type of films to be shown at children's matinees is to be made in Southampton by a local committee of teachers, parents and trade unionists as a result of a decision of Southampton Trades Council.

Although the idea has been discouraged by the TUC, the trades council has decided to call a special meeting to discuss the formation of such a committee.

such a committee.

At a recent meeting of the council, speakers condemned brutality and violence which, they claimed, were

violence which, they claimed, were shown at children's performances.

Mrs. Antonia Bates, of the National Union of Teachers, said that teachers' representatives saw at the South a mpton Plaza—a CMA theatre—some "quite suitable" films and found the children well behaved.

But, she went on, they had also seen a "Superman" and "a most dreadful serial," which, in her view, were not fit for children. She thought there was not enough money in the

there was not enough money in the industry to make special pictures for children and the situation would not be altered until something was done nationally.

#### **Government Money**

Another teacher, Mr. E. G. Stride, Another teacher, Mr. E. G. Stride, said that the public should press the Government to make money available for this purpose. He added: "We are not blaming the larger kinema circuits, who are doing their best to find suitable films. We have grave doubts about the smaller ones because they won't let us in."

grave doubts about the smaller ones because they won't let us in."

A me m be r of Southampton Council, Mrs. E. E. Willcock, who is also a parent and magistrate, hoped that the danger would not be overestimated. In her youth she had seen Pearl White thrillers but did not that they had had any lasting effect. that they had had any lasting effect.

It was reported that the chief education officer of Southampton had said he would be willing to help if a committee was formed.

#### Why Pick on Films? Councillor Asks

Market Rasen Council When when Market Rasen Council decided last week to bring into operation the Sunday Entertainments Act with a view to the possible opening of kinemas on Sunday a strong plea was made that only films of a suitable kind be shown.

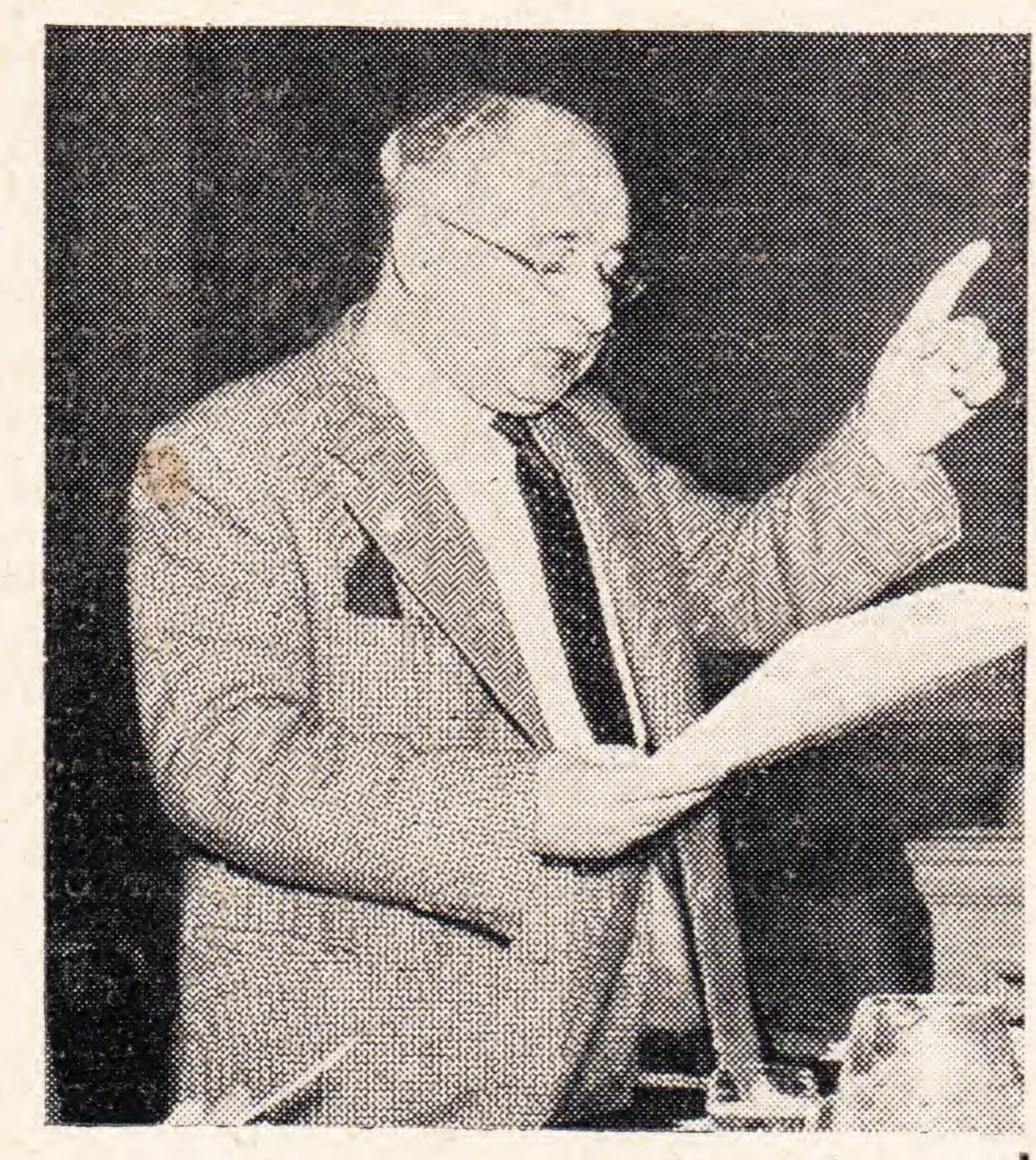
But Coun. H. W. Farrow, mover of the resolution, said: "I cannot understand why, here and elsewhere, there should be such a demand for Sunday film censorship when each week the Sunday papers pour out such a stream of uncensored filth."
Coun. J. W. Houlton wondered if Sunday films would lead to an influx

of undesirables from the village green, but Coun. H. V. Beckett said that a charge of this kind was an unfair aspersion on the villages.

#### A DATE FOR DINNER

The third annual dinner of the South Coast Film Representatives and Exhibitors is to be held at Kimbells Restaurant, Osborne Road, Southsea, on May 18, at 7.30 p.m.

# Y TOM O'BRIEN LAUNCHES AN ALL-OUT ATTACK ON A.C.T . . .



# THESE WERE THE DECISIONS

# They concern every branch of the industry

THE industry's chief trade union —the National Association of Theatrical and Kine. Employees —was in conference for four days at Bournemouth last week. The decisions that were made will affect not only the exhibiting side of the film industry, but also reach into every aspect of film production and distribution.

Further, following the policy statement of the union's general secretary, Mr. Tom O'Brien, MP, there is a head-on clash with the Association of Cine and Allied Technicians, which is accused of baulking NATKE's path to negotiating reasonable wage increases for its studio members.

NATKE made these decisions:—

The Government should ask the United States to assure a fair showing of British films in kinemas there as a condition of Hollywood films having an open market here.

Renters' Quota should be brought back. The Board of Trade and Ministry of Labour should inquire into British film production costs, with particular reference to salaries and profits.

The union should have representatives on the British Film Production Fund.

Exhibitors are continuing to show good box-office returns and there is justification for substantial wage increases.

A resolution demanding that none of the new entertainments tax concessions should be passed to British production until kinema wage rates have been satisfactorily increased caused a clash of opinion.

It was referred back because studio members and others wanted increases as well—but everyone seemed agreed that union wages, in view of Mr. O'Brien's speeches in support of tax reduction in the House of Commons, should have first priority.

There is alarm that kinema staffs are being reduced and that more people are being put on part-time work. In particular, Associated British Cinemas came under fire. The union is to resist these practices and to attempt to secure the re-employment of dismissed personnel.

In four days' debate on what the union thinks is wrong with the industry there was only one resolution supporting employers-NATKE is pledged to the abolition of the Sunday opening levy.

REPORTED by P. G. BAKER PHOTOGRAPHED by ALLEN NEWTON

# "Technician"—the greatest bluff in

trade union history

"OUR MEMBERS ARE FED UP WITH BEING RELEGATED TO SECOND PLACE"

A N all-out attack on the policies of the Association of Cine and Allied Technicians was made by Mr. Tom O'Brien, MP, general secretary of the National Association of Theatrical and Kine Employees, at the union's biennial conference in Bournemouth last week. He described the term "technician" as applied to many grades as the greatest bluff that has been perpetrated in the history of the British trade union movement.

He was making a review of association affairs.

Mr. O'Brien said: "In two months hence our agreement with the Cinematograph Exhibitors' Association ends. The negotiations for the existing agreement which followed our last conference, as you know, were very protracted.

"The employers stated that the increases we secured had cost them £1m.—and this is a lot of money in any language. I have informed the CEA that I have grave doubts as to whether, in practice, the increases amounted to this figure.

"There are more part-time workers employed in kinemas today than ever. Thousands of jobs have been converted from a full-time to a part-time basis.

"Exhibitors should reflect seriously whether the public will be satisfied with the bad servicing of kinemas.

"The wage level in the kinema industry was very high on the list of the lowest wage levels in the country.

"Is it any wonder then that our members resent all this talk that is going on l with the producers, the exhibitors and the renters about the allocation of the relief secured in the Budget?" he asked.

"I challenge the entire industry to deny that no single person or organisation, or HE formalities of the first session speakers opposed the resolution. It was that no single person or organisation, or that no single person or organisation, or combination of persons and organisations,

# A.C.T. Pay Scales

their eyes wide open," entered into an business—even when criticism from the hazards of fire and to include proagreement with the Association of Cine the floor appeared to be directed visions for protecting the public and staff Technicians that gave the members of against him. that union minimum scales of pay rang- Councillor H. P. F. Mears, the ing from £10 to £40 per week.

the engines that have driven them almost welcomed the delegates. to the chasm of ruination.

cream of British craft, such as our highly tax relief for the kinema. "At skilled artisans—carpenters, plasterers, times in Parliament one would think electricians, painters, make-up artists, Tom was representing the CEA," he who have devoted five and 10 years to said. know their craft)—less than £10 per week, while they continue to give to other sec- the Bournemouth Trades Council, boxes he was surprised that they worked ing or education of any kind, beyond a probable course of six to twelve months, twice or three times the money."

NATKE's studio members were so fed president, Mr. W. Tattum. that they demanded that the executive Donnan, then should withdraw from the JIC.

"Interminable wrangling was going on," Mr. O'Brien continued. "The policies and last week. practices pursued by ACT constituted a JIC honestly to deny this."

up in joint negotiation with ACT which | —they dealt with purchase tax, pensions lations on that point needed to be was demanding weekly increases for feature and National Service.

NATKE people? the ACT wish to have the proud advan- Pensions: Mr. G. Reith, from Aberdeen, Office to see that regulations were carried of British trade union probity; they must mously.

That was surely a danger to public and prove not only to the trade union move- National Service: Mr. R. Vallance, a staff. ment, but to the British public, that they Scottish member, moved a resolution that Mr. O'Brien said that a few weeks ago are able and willing to meet the responsi- conscription should be abolished. Mr. the officers met Home Office officials. The bilities and the sacrifices entailed by joint O'Brien said that the executive was giving union had made a great impression. association."

# A COLOURFUL PRESIDENT

THE responsibilities of trade unions were emphasised by Mr. Jack Tanner, president of the TUC general council, when he spoke to the conference on Thursday.

said that Mr. O'Brien, general secretary, was one of the most colourful presidents the TUC had ever had.

He paid tribute to Mr. A. Donnan, the NATKE president, and said that he believed he was the oldest trade union president at present holding office.

Films were not only entertainment, Mr. Tanner said. They had a great educational and scientific value as well.

# "A telegram? I hope it's not from Sir Winston"

has worked harder for entertainments tax interest and little light relief—until Mr. W. Price, of Neath. It was that relief than NATKE and myself, even general secretary Mr. Tom O'Brien "this conference welcomes the improvewhen I had to challenge, as an individual receiving a telegram of good wishes ments proposed in the new draft Home from another union, commented: "I Office kinematograph regulations, and inhope it's not from Churchill."

In 1947 the British film producers, "with humour with which he tackled the lations intended to protect the public from

"The producers must themselves reverse present Mayor of Bournemouth, Secretary to implement the recommenda-

"They are paying, even today, to the O'Brien had fought for entertainments ments tax."

tions of their staffs, who require no train- also welcomed delegates. Mr. F. Kinghead spoke for NATKE branch in the absence of its National Service.

made his address which was summarised in the KINE. slack indeed.

permanent impediment to successful bar- grams from the major film industry asso- appealing to local authorities to have a gaining and a reasonably expeditious nego- ciations, the TUC, Labour Party and other health inspector visit kinemas. tiation of our members' claims being trade union officials. Mr. O'Brien read a He said that as a result of the 1938 resolved. I challenge any member of the letter from Mr. R. Walsh, secretary of Employment Acts, no young person under

How could NATKE continue to tie itself The first three resolutions were political 10 p.m. He thought that the draft regu-

studio members up to four times and Purchase Tax: Mr. P. J. Kirby, of the Mr. Donnovan (North-Western) said that more the actual weekly wages paid to Studio Carpenters' Section, moved a reso- he was pleased that Mr. Brown had emlution demanding the abolition of all pur- phasised that the 1952 Cinematograph Act

tages of fellowship with other trade unions moved that the conference record its dis- out on a national basis. in the industry and outside," he went on, gust that the Budget gave no relief to old- In Cheshire county it was not necesthey must observe the highest standards age pensioners. It was passed unani- sary to employ a fireman in many kinemas.

no guidance on the matter. Several! The resolution was carried unanimously.

provided delegates with little passed—nine votes being cast against.

structs the national executive council to That was typical of the good continue its representations to the Home Office to broaden those parts of the regufrom panic and dangers from other causes.

"This conference presses the Home tions of the Gower report and any costs involved in this direction will be more He spoke of the way in which Mr. than covered by money taken in entertain-

# "Danger Removed"

Mr. Price said that employees were apathetic and thought that the adoption Mr. H. E. Griffiths, president of of safety film had removed the dangers.

at all. Little wonder that many boys the local would not return to the box after their

Mr. Simms (Brighton) said that the up with being relegated to second place The national president, Mr. A. matter should be tackled on a national basis and not left to individual local authorities—some were keen, some very

> Mr. W. Brown (Scotland) said that there Among messages of goodwill were tele- was nothing to prevent NATKE branches

the IATSE (the Hollywood union). 18 can be employed in a kinema after amended.

"If those who control the affairs of chase tax. It was agreed. would make it obligatory for the Home

#### ... AS NATKE'S MEMBERS GATHER AT BOURNEMOUTH V

## Tax Cuts: Resolution Sent Back

M.R. L. A. WILSON, for Newcastle, moved that "this conference, whilst welcoming the relief of £3.5m. to the kinema industry in entertainments tax, request the general secre-tary to ask the Chancellor of the Exchequer to consider making such relief conditional upon exhibitors meeting the wage claim now before them.

"This congress asserts that the wages to technicians, engineers, projectionists and other staff employed in the kinemas of Great Britain are the lowest in the film industry, and are among the lowest in the country.

country.

"It demands that exhibitors shall retain within the kinema industry, the entire relief in entertainments tax afforded by the Chancellor to meet the current wage demand application in full and for other immediate and imperative kinema needs." He said that about one-third of the concession would go to renters. The CEA had promised a further £700,000 to the Eady fund if there was any ET reduction. Already nearly £2m, had disappeared. The exhibitors would want something for kinema maintenance, so very little would be left for employees.

#### Policy Statement

Policy Statement

Discussion was deferred pending a policy statement the following day by the general secretary, Mr. Tom O'Brien. Some studio members had pointed out that the resolution was not likely to be of benefit to them.

Mr. J. H. Hogan, mandated by the plasterers section in the studios, took up the debate after Mr. O'Brien's speech (see opposite page). He said his people wanted the union to reconsider the decision to druit the JIC. Was it NATKE policy to bring A.C.T people down to NATKE lay levels—or to raise NATKE wage scales?

bring A.C.T people down to NATKE lay levels—or to raise NATKE wage scales?

Mr. O'Brien said that Mr. Hogan's branch was the only one of 40 in the films division to adopt that view.

Mr. J. L. Wilson, the vice-president, said that in the first six months of 1950 there were 7,000 new members and up to the end of 1953 there was recruitment of 41,883 kinema members. The real problem was not organisation but trying to keep the people in the industry. Higher basic wages might help.

Referring to ET, he said that despite a decline in attendance in recent years exhibitors have had a steady increase in net receipts.

receipts.
Mr. G. Turner, London, referred Mr. G. Jurner, London, referred to membership figures. He said that the latest TUC report showed that NATKE membership was 28.447—for all sections, not just kinemas. Why did members quit the union or industry so quickly?

#### Blind-alley Jobs

Mr. George Weekes, studio props, said that from 1940-46 the union took in more than a hundred thousand members. They could not hold the people because in the kinema there was so many blind-alley jobs. Mr. W. Brown, Scotland, reported on the work of divisional organisers. He said that it was difficult to organise girls of 16 to 23 who regarded kinema work as a "clearing house before marriage." The cleaners were the best organised. The projectionists were not so well organised as some people believed. He emphasised the need of efficient apprenticeship schemes because, for one reason, in England and Wales a projectionist was regarded as a semi-skilled worker.

Mr. S. Godfrey, Shepperton, moved that the ET resolution be referred back because it did not fall in line with the general secretary's report that all sections of the union should benefit from higher wages. It was agreed to remit back the resolution.



Divisional organisers at the conference. Left to right: Mr. F. Dimbleby studios; Mr. A. E. Mingaye, studios; Mr. H. Wright, London West; Mr. P. McGrath, Liverpeol; Mr. J. Stubberfield, south-eastern and Mr. E. Edwards, south-western

#### "Film Position is Serious—Bring Back Renters' Quota"

MR. JACK CLARK, executive member from the studio division, moved that:—

dispensable, particularly with the likelihood of the convertibility of sterling being restored. sion, moved that:

The present position of the British film production industry and its future prospects continue to call for the most serious examination of all the factors involved. Nine thousand of the asso-ciation's members have lost their employment in film production since 1947, and the interests represented by the association have been, and con-

1947, and the interests represented by the association have been, and continue to be, hit.

"Film production now rests on four main props, on the advantages accruing from: (1) Exhibitors' quota, (2) the National Film Finance Corporation, (3) the Eady Levy, (4) the employment by American interests of frozen sterling.
"Any, or all, of these supports are being undermined by the irresponsible policies and practices which continue to be adopted by sections of the industry, which, unless halted quickly and effectively, will hurl the industry over the precipice to final ruin.

"This conference, recognising these facts, appreciates the solid work that has been done, and continues to be done, by our representatives inside and outside Parliament, declares the following:—

"(a) The Government should initiate discussions with the United States to bring about a reciprocal arrangement for a fair and just showing of British films in the United States as a condition of American films continuing to enjoy a virtually open market in the United Kingdom.

"(b) The return of renters' quota is in-

(c) The Board of Trade and the Minis-"(c) The Board of Trade and the Ministry of Labour should consult jointly with a view to setting up a committee of inquiry to investigate the amounts appropriated from the total annual income of the industry separately by each section of it in costs, profits, losses, wages and salaries and, additionally, costs, expenses, wages and salaries separately incurred in connection with locations at home and abroad.

#### Made in Europe

Made in Europe

"(d) That representatives of this association as representing exclusively technicians, projectionists and all other staffs employed in film exhibition and distribution, and over 80 per cent. of all grades of employees employed in film production, be appointed to the board of the British Film Production Fund."

Mr. J. L. Wilson, the vice-president, said that Mr. Eric Johnston, president of the Motion Picture Producers' Association of America, had said that only one in four Hollywood films earned its cost in the home market.

Mr. G. Turner, London, said that the Rank Organisation was completing "Romeo and Juliet" that was made in Italy—75 per cent. Italian money, 25 per cent. British. Many other films were being made in Europe to the detriment of British film making.

It was a fact that films could be made more cheaply abroad. That was the proof of the need of renters' quota.

The resolution was adopted.

#### "TOP PRIORITY IS A FAIR WAGE FOR MEMBERS"

BACK to the cost of living—and Mr. A. Cameron, for Glasgow projectionists, moved that the first charge on the industry should be the payment of a just and adequate wage to members "who continue to be deprived of a fair reward.

Exhibitors had an income of £45 million a year, although attendances were down. The industry could still afford a substantial improvement in existing wage rates. Mr. Turner, a studio member, said that studios were also having a battle for higher wages. "This great octopus in which we work makes you dizzy trying to find out who gets the money, how it is carved up," he said. he said.

he said.

Mr. Brown said that only 27 per cent. of the country's kinema staffs were organised. It was wrong to criticise the officers for failure to negotiate adequate wage rates—he reminded members that increases ranging from 7s. 6d. to 22s. a week had been negotiated and that had been done without the full backing of kinema staffs.

Mr. Feehan, a studio member, said that Mr. Rank was to spend £1 million to build more kinemas. He would be better off paying that money to staff, to make them that much more happy

that much more happy
The resolution was carried.

#### That Sunday Levy "Is Immoral"

"Is Immoral"

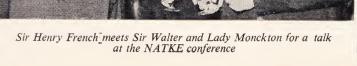
Mr. J. Hirst, Morecambe, said that his resolution was not new, a similar one had been passed before. But it was important to re-state the NATKE policy that the imposition of Sunday kinema charity levy is "immoral and unjustified, and is without parallel in any industry, business or profession in the United Kingdom. The conference condemns the supineness of kinema exhibitors for their failure to organise effective representations to amend the Sunday Cinematograph Act of 1932; it deplores the continued encouragement given by exhibitors to the principle of the levy.

"This conference further asserts that while inadequate wages are paid to kinema staffs, particularly for work done on Sundays, the continuance of this levy constitutes a type of blackmail in its most repugnant form."

Speaker after speaker referred to the iniquity of the levy, which public houses, fun fairs and any other form of trade did not have to pay.

Mr. Donnovan complained that local authorities often refused to publish a list of charities to benefit—although the money raised was a public fund.

The resolution was carried.



NATKE CONFERENCE—continued on page 32.



Personalities at the conference: Mr. A. Donnan, president; Councillor H. P. E. Mears, exhibitor and mayor of Bournemouth, and Mr. Steve Gosling, NATKE executive member for the North ......

#### BIRMINGHAM CTBF IS £230 IN HAND

annual meeting recently, Mr. W. L. Grice, the treasurer, spoke appreciatively of the efforts of the president, Mr. A. W. Rogers, in raising

THE Birmingham and Midland Cinema Trade Benevolent Fund ended last year with £230 in hand, against £491 in 1953. £385 with special Sunday film shows. Following a request from the Midland branch of the SCMA for one of its members to serve on the fund rainst £491 in 1953.

Reserving the balance-sheet at the recorded be no objection, provided the reserving the balance at the recorded by the reserving the balance at the recorded by the reserving the balance at the recorded by the reserving the reserving the balance at the reserving the reservin





MINTED GOLD in 4 oz. and 8 oz. packets

SIXTEEN FAVOURITES in 4 oz. packets

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#### NATKE'S BIENNIAL CONFERENCE-contd.

#### "I have full faith in British trade unionists "-Sir Walter

THE fullest possible information should be available not only to those who negotiate in a dispute but also to those whom they represent about the economic position of the country and of the industry or firm concerned, said Sir Walter Monckton, Minister of Labour and National Service, at the NATKE conference.

Sir Walter thought that this was of of the leaders of the trade union great importance if negotiations were movement to play their part to succeed and differences were to be ironed out.

"I say to you, and through you to your colleagues in other trade unions, that I have full faith in the ability of the British trade unionist to come to a sound, sensible and just conclusion if he is given the facts," said Sir Walter. "The responsibility to give him those facts rests on all of us —Government, employers and trade unions alike—and I rejoice to know that I can count on the co-operation

movement to play their part.

"Then I hope we can all agree that for the prosperity of all industry, from shop floor to management, and for the economic health of the country, everything possible should be done to avoid unnecessary stoppages. I have, of course, no thought of interfering with the fundamental right to strike strike.

"What I do want to see is that in every dispute a genuine and honest attempt is made to settle it through the negotiating machinery of the industry, and that the possibilities of settlement by this means are completely exhausted before recourse to any other method is considered.

"When every effort has failed to bring about a peaceful result through negotiation the area of the dispute may well have been narrowed, and I hope that you will always be prepared at that stage to consider ways and means of settling the points at issue by reason rather than by force."

Sir Walter Monckton, accompanied by Lady Monckton, was also guest of honour at the dinner on Thursday evening.

at the dinner on Inursday evening.

Sir Henry French, director-general of the BFPA, who was among the distinguished company, said that he was sorry that NATKE had left the JIC. "What is going to happen in the future if your resignation takes effect I do not know," he went on, "but I think life is going to be more and not less difficult."

Mr. Tom O'Brien, general secretary, said that the union shared Sir Henry's regret that conditions were such that it had to leave the JIC.

Among the other speakers were: Mr. Jack Tanner, TUC president; Mr. A. Donnan, NATKE's president; Mr. S. K. Lewis, the public relations officer of ABC; and Mr. W. E. Nobbs, secretary of the Bournemouth trades council.

The NATKE conference spent most of Friday discussing revisions of rules and other domestic matters. There was a meeting of the technical council. See the current issue of the IDFAL KINEMA for a full report of technical council affairs.



Mr. Jack Tanner, president of the TUC, speaking to delegates Summumm

#### PROTEST AGAINST PART-TIME WORK

MR. R. G. PASK, for Ealing and Hounslow, moved that "the conference protests most strongly against the widespread practice of exhibitors substituting thousands of part-time workers to do the work hitherto performed by full-time workers." workers.

"It further deplores the serious staff cuts made in recent months, the combined effect of which will be to reduce employment in kinemas to near-casual basis." And it instructs the national executive council to continue to do everything within its power to stop these practices and to secure the re-employment of dismissed personnel."

Mr. Pask said that in a 1,000-seater kinema in his area the staff was no more than four projectionists, two usherettes, one cashier and four cleaners—plus five part-time usherettes. Mr. Donnovan said that in the North the same trends were visible—part-time projectionists, and a return to the war-time idea of female projection staff.

Mr. T. Lever, executive member Mr. 1. Lever, executive memoer and London suburban representative, said that he was concerned about theatre sales. Trade papers were for ever telling managers how to show usherettes to operate sales in the intervals. Yet these attendants were there for safety reasons.

He showed delegates the current issue of the Kine. Sales and Catering Review. He warned of the dangers in an emergency if every usherette was carrying a sales tray.

were usherette was carrying a sales tray.

Mr. R. Mancini, of Huddersfield, said that when wage agreements were made employers immediately cut down on full-time staff. He said that the Ministry of Labour did not advise people to work in kinemas because of the poor wages paid. Girls could work in Huddersfield factories for three or four times the wages of an usherette.

Mr. G. Beith, the description of the poor wages paid.

Mr. G. Reith, Aberdeen, said that the union must also face the problem of the low-paid sales girl who was often expected to do an usherette's job as well.

Mr. F. Woods, London suburban Divisional Officer, said that the union had complained to ABC about recent staff cuts. ABC realised that it made an error in not consulting with the union and had promised to meet NATKE in future.

Mr. S. K. Lewis, ABC Public Relations Officer, is to meet union branch officials in cases where it is thought the cuts are too drastic.

Mr. C. Murphy, South Wales executive member, said that in his area there was no such person as an usherette-sales girl. The branch had stamped out the danger from the start.

The resolution was adopted unanimously.

#### AT THE STUDIOS

## Special Effects Rule the Waves at Riverside

ONE of the most prominent features on the set of the Apollo film "The NE of the most prominent features on the set of the Apollo him "The Sea Shall Not Have Them" is a large, wooden, bitumen-lined tank containing hundreds of gallons of water. The tank dominates the set, for it represents the sea in this picture of an RAF air-sea rescue unit.

In the tank at Riverside when a Kine. reporter visited the set, were the body, wings and floats of a Sea Otter 'plane. The control cabin was on another part of the set with one side cut away.

The lighting cameraman is Jimmy

Associate producer Anthony Keys said that the cabin was found at Redhill where it had been used as a chicken run. The part of the plane in the tank was made by the studio technicing.

technicians.

Bernard Robinson, art director, was responsible for the tank around which is canvas, painted to give an impression of distance and a far horizon.

horizon.

Every shot in the film, said director Lewis Gilbert, is a special effect of some sort. The unit spent six weeks on location at Felixstowe.

The film, which stars Michael Redgrave, Dirk Bogarde, Anthony Steel and Nigel Patrick is in black and white, with Stephen Dade as lighting cameraman. His main difficulty has been matching the shots taken on location with those in the studio.

Produced by Major Daniel Angel, the film will be at Riverside for about another four or five weeks.

another four or five weeks.

After this Lewis Gilbert will start on the script of "The Bader Story" which he will also direct. This is another Dan Angel film and will star Richard Burton. It will go into production at Pinewood next April.

#### Racing Ahead

THE Hammer film, "Mask of Dust," which has just finished shooting at Bray, is the first British production written around the lives of racing drivers, say the producer and

For Mickey Delamar it is also his first film as producer. He joined the Exclusive-Hammer concern last year as production manager, later becoming associate producer to Michael Carreras until finally he took over the producer's job for "Mask of Dust"

The film stars Hollywood actors Richard Conte and Canadian-born Mari Aldon, and tells the story of an American racing driver and his team

mates.

Terence Fisher, the director, took the unit to Goodwood for the racing scenes. There, to achieve authenticity, he used the cars that had been driven in the Easter meeting.

Some of the world's top racing drivers took part in the racing scenes. They included Stirling Moss and John Cooper, and shooting these set-ups involved, among other things, having a camera car travelling round the track at 70 m.p.h.

When the Easter meeting opened four cameras were placed at strategic points and caught the actual racing as well as crowd reactions.

The unit received every co-operations and the contractions of the contractions of the contractions.

The unit received every co-opera-tion from the Goodwood authorities

and racing clubs.
Terence Fisher is gaining a reputation at Bray for pioneering in his director will be Edward Dmytryk.

The lighting cameraman is Jimmy Harvey who, after finishing "Mask of Dust," went to Bodiam Castle this week to make Hammer's most ambitious production to date—the EastmanColor film, "Men of Sherwood Forest."

Jimmy has taken trial shots in this stock and is looking forward to using it in the film which is an episode in the life of Robin Hood. Other locations scheduled are Burnham Beeches and Lord Astor's estate at Clivedon.

The film will star Hollywood actor Don Taylor, with Eileen Moore and Reginald Beckwith, and will be produced by Michael Carreras and directed by Val Guest.

#### Recording the Queen

POTH the BBC and the Movietonews units have employed Leevers-Rich magnetic recorders on the Royal Tour. The Movietone film, called "Flight of the White Heron," in CinemaScope, is to be released on June 7.

One of the Leevers-Rich recorders met with a severe mishap somewhere met with a severe mishap somewhere between New Zealand and Australia. It was apparently dropped bodily, and, reports recordist Reg Sutton, "the motor was sheared off its mountings and the chassis tied itself in knots, but a few wrenches here and there made it look more or less and the chassis tied itself in knots, but a few wrenches here and there made it look more or less and the chassis are recorded. normal; the motor movements, too, were damaged, so I had some new ones sent out." In spite of this mishap, the equipment is still in use.

The Movietonews recorders are equipped with the Syncropulse device, ensuring that, when the tape is transcribed to film, perfect synchronism will be maintained with the picture film. Synchronism is maintained not by mechanical means, but by means of a pulse recorded on the tape, and triggered by a contact on the camera.

The BBC mobile recording units have three Leevers-Rich channels, one on board the "Gothic" and two on cars. On several occasions it has not been possible for the BBC micro-phrone to be installed on the Royal dais, and the Queen's speeches have had to be recorded from public-address speakers, but high quality has been maintained.

#### For Shepperton

PRODUCTION is expected to start at Shepperton in July on the Coronado film of Graham Greene's novel, "The End of the Affair," which will star Deborah Kerr.

David E. Rose will produce and the



Sitting in one of the props, an aircraft rubber dinghy, of the Daniel Angel film, THE SEA SHALL NOT HAVE THEM, at Riverside, are art director, Bernard Robinson; director, Lewis Gilbert; and stars Michael Redgrave, Bonar Colleano, and Dirk Bogarde

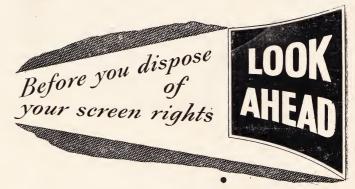
#### HALAS ARTISTS GO TO NEW YORK

ARTISTS from the Halas and between live-action features composing the Cinerama programme.

Sponsor of the venture is the Louis Sponsor of the Venture Island Sponsor of the Ve

mated footage for the Cinerama de Rochemont organisation. Halas company. John Halas and his wife, Joy Batchelor, head the team.

The purpose of the trip, said Halas, was to produce animated bridges direct venture into production.



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## MANAGEMENT

## Give Your Cafe Full Billing

kinema cafés. He has already had good results from an effective kinema window display at a cost of a couple of shillings, which shows what can be done to push your café.

Mr. Bell's display was quite simple and unassuming—it consisted of a neatly laid table, adorned with flowers and well-polished cutlery, set against a back-decoration of plain crêpe paper. Nowadays, when a café of any size costs a great deal to run, it should always be highlighted as part of a kinema's patron-service. All too often the stranger is compelled to search the kinema front to ascertain whether the café is open and whether meals or merely light snacks are being served.

merely light snacks are being served.

Many patrons have to go straight from work to the kinema if they are to from work to the kinema if they are to see the whole programme. Why not try a "clock" type of display stand for use after 5.30 p.m., telling the patron that the main feature or complete programme commences at such a time, and that the kinema café is open for meals whilst they are waiting?

MR. J. L. BELL, assistant the last show, screen advertisements manager of the Odeon, Darare not as effective as foyer publicity lington, observes that not enough is —I have often wondered at the effidone to get more customers using cacy of a screen trailer extolling a kinema cafés. He has already had good café's merits when the café closes results from an effective kinema in the early exprise.

go home, eat, and then travel back to the kinema in time to see the show. If you've got a kinema café, give it full billing, and emphasise its con-venience, its amenities, and its menus.

Nudge their Memories

WRITING from a kinema in North Wales, a manager deplores the apparently growing forgetfulness of present-day patrons. For some three years he has constantly been occupied with the irritating business of restoring lost property to its North Wales, a manager deplores the apparently growing forgetfulness of present-day patrons. For some three years he has constantly been occupied with the irritating business of restoring lost property to its ness of restoring lost property to its owners, and he says that the mounting section of the public. His kinema is one of the public of the first time of the public of the sea front, and situated tailors one companyed for managers' clothing?

Staff uniforms are purchased through the trade at trade prices, and I cannot see why similar facilities are not provided for managers. Even a small percentage reduction would be very welcome. As kinema cafés are closed after pile of articles found in his kinema is right on the sea front, and situated

#### THE FEATURE THAT HELPS YOU KEEP YOUR HOUSE IN ORDER

sufficient to keep one member of the staff busy all the year round.

My correspondent should take a leaf out of one managerial colleague's white jacket and a gay buttonhole will book. At every exit an attractive poster with a big question mark asks:

"Have you got your . . ." with drawings of gloves, bag, wallet, umbrella, scarf, valuables, and so on following. The last thing that a patron sees on leaving this kinema is another poster of a similar nature, and this appears

The general public will never of a similar nature, and this appears to do the trick.

My correspondent need have no fear about the legal position of allegedly lost articles. Managers have no responsibility for lost property, but a neat reminder notice should be exhibited where it can be plainly seen. Above all, a lost property book should always be kept up to date, and the items found in the kinema must be neatly tabulated.

#### How to Dress?

A COLLEAGUE recently asked me whether I thought that a white dress jacket would be suitable for summer wear.

As he controls a seaside hall I felt

that this type of working clothes would not be amiss, and certainly a great deal more cool and comfortable than

the customary black dress suit.

Perhaps I am a reactionary in this matter, but normally I prefer to see the immaculate white tie and tails, and in my opinion this cannot be equalled

sonal dignity in a lot of ways, one of which is by his own appearance.

The general public will never become blasé about the well-turned-out, tailored look of the manager in white tie and tails.

I know that it is difficult to keep up with the steadily mounting costs of

#### GOOD SHOW!

Congratulations to the Edinburgh manager who, with a hit on his hands and people still queueing outside as the last Saturday night screening started, ran the first three reels at the end of the show for the benefit of those who had missed them.

tailoring and laundry bills. A manager's personal expenditure is not to be lightly dismissed, but his appearance is part of his stock in trade.

Although I have mentioned this before, I think it still deserves an airing—why can't a firm of multiple tailors offer employers special terms for managers' clothing?

Staff uniforms are purchased through the trade at trade prices, and I cannot see why similar facilities are

### SHOWMANSHIP

#### THE COMPANY OF SHOWMEN'S OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS

## The Sure Way

Pride of Place-

ONE glance at the campaign from Mr. J. A. Scardifield, of the Odeon, Deal, for "Trouble In Store," shows me that he has succeeded in using two very important facets of showmanship—comprehensiveness and originality, a combination that always ensures success.

Slides, personal contact, press write-ups, a "Trouble In Store" crossword, plus overprinted sweet bags and portrait throwaways formed a solid block of advertising material. Bringing up the rear were numerous excellent shop tie-ups.

A mass of ceiling scaffolding in the auditorium gave Mr. Scardifield the idea of hanging a banner there worded: "The roof is quite safe, but we are making sure it does not lift when you laugh at . . ."

Recordings of patrons' views on the film were made in the foyer and a blow-up of a tele-gram received from Wisdom displayed.

This display should point a moral to the manager who still pins his hopes on a routine let's-hope-for-the-best campaign.

MANAGER George Griffiths, of the Picture Theatre, Altrinc-ham, Cheshire, a Moorhouse circuit house, poses the question: "Is mine the only kinema in Britain that produces its own local newsreel every week?"

As far as I am aware it is, for though I know many showmen who have made the odd local interest newsreel for special occasions I have heard of none that run it as a regular weekly

of none that run it as a regular meaning feature.

Mr. Griffiths, on his own, is alert enough to capture the items most likely to stir the imagination of his patrons, and he obtained national press notices of his Easter reel, which recorded greetings made by local children in a nearby hospital.

The weekly newsreel with the

The weekly newsreel with the family touch is all part of a general kinema building-up, and it is already paying box-office dividends. Can you afford it at your theatre?

#### They Who Dare

D. HUGHES, H/M, Regal, Cheltenham

SPECIAL LETTERS were sent to various branches of the Forces and Gentlemen Prefer Blondes to clubs in the area, and all members of the staff wore blue ribbons plugging the film. A "Dirk Bogarde" ging the film. A "Dirk Bogarde" contest was arranged for the adults and an essay contest for the minors. The 16-mm. trailer was shown at a photographer's in the main thorough-

D. VAUGHAN WILLIAMS, Trocadero, Leicester

"CHURCH BELLS," warning the nation of invasion, were used by Mr.

Williams by means of a recording unit in the theatre tower. The theatre was well dressed with bunting and flags, a gala night held, and assistant manager Mr. A. J. Mitchener, who was a Commando, volunteered to go on stage and tell the audience about a raid on some Grecian islands.

#### Plunder Of The Sun

G. FAWCETT, Plaza, Queensferry

A TEASER AD. in the Deeside A TEASER AD, in the Deeside Advertiser invited readers to solve a cryptic puzzle and so hear something to their advantage. Guest tickets were awarded for the first correct solutions. Mr. Fawcett also ran a "Spot the Errors" contest in the same paper, and this was a contest he devised himself after collecting facts and figures from the renter's facts and figures from the renter's press book. Run on very economical lines, the campaign certainly got people talking about the film well in advance of playdate.

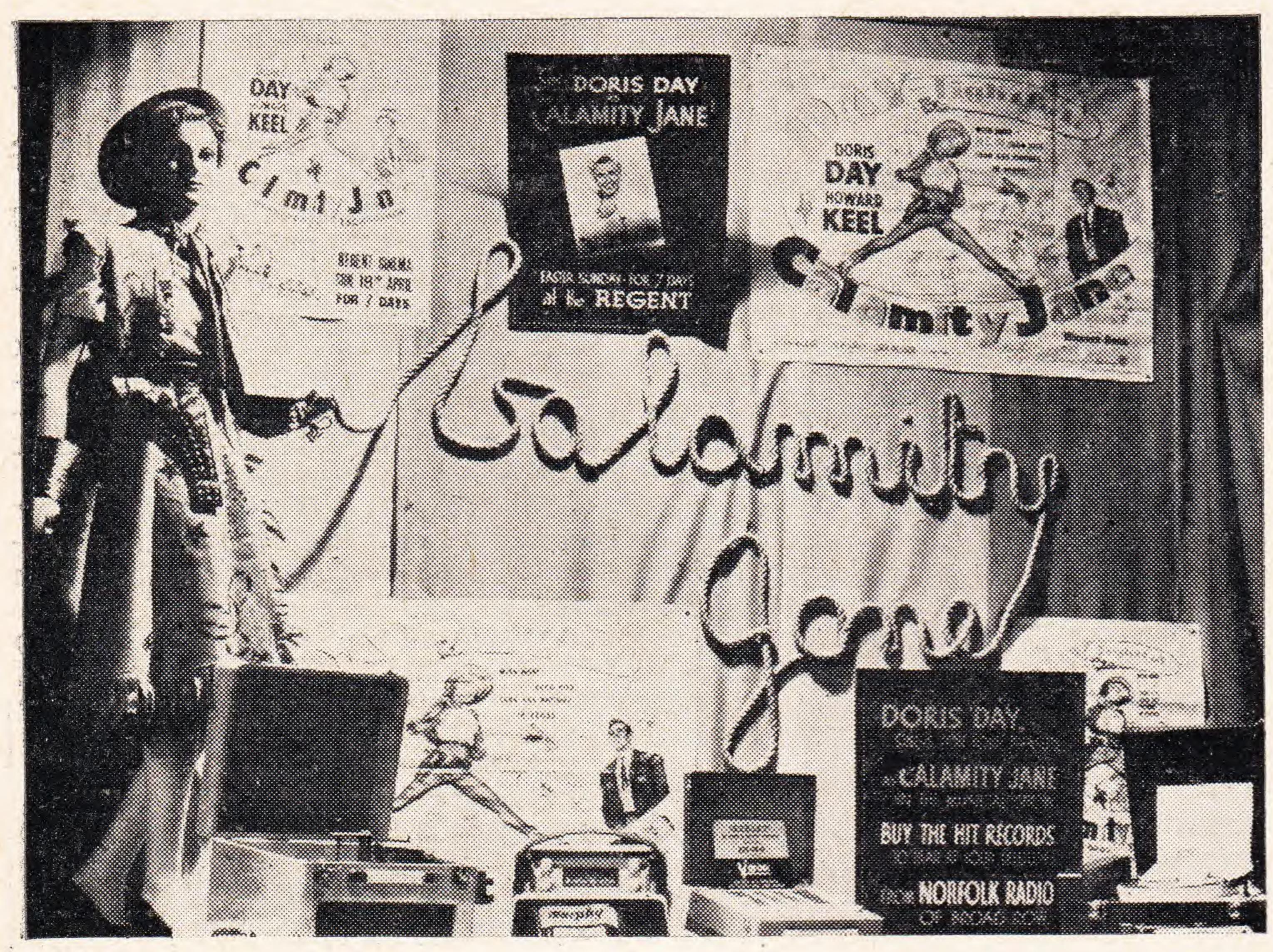
K. PARKIN, T/M, Odeon, Warrington

A TIE-UP was arranged with a local dance hall where a "Do Gentlemen Prefer Blondes?" contest was held. A 20-ft. banner was suspended across the stage and details of the contest were anounced at all the dances. Leading beauty salons and hairdressers supplied prizes and 3,000 handbills

Continued on page 36



This tie-up with a local store, to publicise GFD's TROUBLE IN STORE, was arranged by Mr. H. Lloyd, manager of the Radio Centre Theatre, East Grinstead. The display was in the foyer



A cowgirl dummy holds a length of rope spelling the name of the Warner film. This tie-up with a local music store was worked out by manager Mr. J. G. Boddy, of the Regent, Gt. Yarmouth

# SHOWMANSHIP-contd.

were distributed to shops and factories where girls are employed. A second tie-up was made with Woolworths and backing received from the local press. H. T. REX RUDD, Pavilion, Scunthorpe

G. LOCKYER, Odeon, Stafford

theatre stands on the main crossroads one of the cleaners. of Stafford, and the display almost stopped the traffic.

# Those Redheads From Seattle F. T. DANN, Elite, Wimbledon

H. LARGE, R/M, Odeon, Bedminster, Bristol

KNOWING that he was to relieve the Victoria, Dursley, Mr. Large did some research on the area and the theatre and found that there were rugby and football games to be played. He had posters printed: "Play up the Dursley Redheads—then finish the day well by seeing. Another of his out-of-the-rut ideas was to stop every redhead he met and An Inspector Calls invite her as a guest to the film.

# Dangerous When Wet

S. J. COLE, Majestic, Derby

Jerry sequences in the film, Mr. Cole card reading "Mystery at the Gauthought that it would be a good idea mont—'An Inspector Calls.'" to create further interest along these lines for his minors. Accordingly, he arranged for attendants and an in- Front Page Story structor from the local swimming F. SIMPSON, A/M, Grand, Mansfield baths to come along to the theatre and give the children a few swimfoyer, and later put on the canopy.

# The Maggie

J. BEE, Odeon, Worcester

A PLEASURE STEAMER on the P. A. STEWART, Odeon, Hawick river was renamed "The Maggie" and a fish shop displayed a model trawler SCOURING the town for a veteran with theatre credits. Among the per- car, Mr. Stewart left the garage MR. GRIFFITH'S CHOICE of sonal letters sent out was one to the beside his theatre last—and it was the advertising was both comprehensive visiting the district, so arrangements afterwards put on show with a modern ments made in a tie-up with Weeta-

were made for it to play at the theatre.

# Money From Home

THE CANOPY was just the right stars were shown, the first astride a a special display panel was used in place for the type of display chosen toy horse and the second on a clothes- the foyer. by Mr. Lockyer. He pasted cut-outs horse. Teaser quads described the of Marilyn Monroe around the blow-riders as racing for the "Laughter up of an RAF type, whose eyes were Stakes." The horse was loaned by a literally popping out of his head. The shopkeeper and the clotheshorse by

# The Weak And The Wicked

brought to the front of the theatre won a lot of new friends who might by means of wire fencing running be helpful in future. The paintings coverage. along the pavement, with publicity were judged by a local artist. material set up behind it. Mr. Dann dwarf's costume was obtained for the Turn The Key Softly also followed up the national fashion page-boy, who wore it at the front of G. V. MACHIN, Astra, RAF, South Cerney competition run in conjunction with house. the film, and numerous traders gave " displays.

L. A. WILKINS, Gaumont, Islington

TEASER DISPLAY at the front of the house consisted of an initation door beside which stood a full-length FOLLOWING UP the Tom and cut-out of Alastair Sim and a large

tained.

# Genevieve

sports two-seater beside it to add con-trast, and here again it proved a great attraction.

# The Intruder

J. W. TURNER, Savoy, Sale

BURGLAR ALARMS were put in the foyer and patrons asked to try to beat them. They had to take jewellery from a cigar box without making the alarm sound and the lights switch on. Many tried, none succeeded. In addition, 2,500 leaflets were obtained free of charge and a new poster site taken over.

# Trouble In Store

J. A. MERRILL, Magnet, Wavertree

THE FOREMAN was chained to a doorman dressed as a policeman, and posters on the "prisoner" read: "There is 'Trouble In Store' for me." The two toured the shopping centre each morning for the whole week. To gain publicity farther afield 2,000 handbills were carefully distributed in the outlying areas.

# The Moon Is Blue

L. H. BERRY, Regal, Old Kent Road

A STREET PARADE was organ-Credits for the film were also on show ised by Mr. Berry, and the costume when the band played in a local park. characters included one from the film. The others were living ads. for the "Springtime Movie Parade," and their presence in the main thoroughfares certainly created a stir. Posters were attached to the assistant man-TWO 9-FT. CUT-OUTS of the ager's car, which toured the area, and

# Snow White And The Seven Dwarfs

W. DOUGLASS, Theatre Royal, Sunderland

"PRISON COMPOUNDS" were lass received some 287 entries and

# Three Sailors And A Girl

A. HEATH, Cinema, Plaistow

their absence, it was necessary for Mr. Heath to reverse the process and inserted a key. The object was to use three girls with cards reading: "We are the girls; where are the sailors?" The film's title was in- few succeeded. cluded on a separate card as the girls toured the town.

# Hobson's Choice

B. MOORCROFT, A/M, Westover, Bournemouth

NEWSBOYS and paper shops dis- sive campaign included a composite appearing in the film—which was due ming hints. A model dressed in tributed throwaways and displayed page in the Daily Echo; a public- to dock at South Shields, but it arrived swimming costume was placed in the posters. Blow-ups of the stars were address van which toured the town; a too late. Nevertheless, 2,000 throwincluded in several window displays treat for the old folk; and a tie-up aways distributed in canteens and and a free editorial block was ob- with the local ballroom where a bookstalls round the dock area gave the dance and a small display erected wear. Exhibits in the foyer included in the foyer.

A. E. GRIFFITH, Carlton, Nottingham

president of the Worcester Scots very place he discovered one! The and well planned. Seven window Society, who said in his reply that 1900 Panhard made a tour of the displays were arranged with a large Mr. the Musselburgh pipe band would be streets decorated with posters. It was shoe company, 100 window announce-

# PRENTERS' AIDS

the object of which is to find the local girl who most closely suggested by British Lion for "Devil Girl from Mars." The girl could take part in a street parade.

Other ideas: Science fiction tie-ups, foyer displays and teaser advertising.

Every girl has at least one dress around which there's a story worth telling, says Columbia. For your campaign on "Paris Model," get your local girls to write their stories and offer a Paris model, if you can promote one, as a prize.

Tie-up ideas: Gown displays and stills at travel agents' offices.

Columbia's campaign book for "The Nebraskan" suggests a stage-coach street stunt, window displays and tie-up with libraries and laundries.

MGM's film, "Gypsy Colt" gives scope for a wide range of exploitation.

There are ideas for fashion tieups; tie-ups with riding schools; and the organising of a "Pets Contest." Patrons might also be invited to try to lasso a cut-out of Gypsy Colt, and "kindness to animals" angle could be used for the minors.

Tie up with your local Customs ( men for "Forbidden Cargo," says GFD. National tie-ups include those with Drene shampoos, Ronson lighters and Contraband, the new card game.

AFTER UNDERTAKING an ex- bix, and a decorated PA van toured tensive tour of the schools in the the area. Overprinted balloons were town in connection with the paint- released at the "Hobson's Choice ing contest he organised, Mr. Doug- Carnival Ball," held at the local palais, and the 10,000 handbills, obtained free of charge, ensured a widespread

who tried out Mr. Machin's gimmick were indeed required to turn the key softly, or its contact with a small piece of metal set the alarm bells ringing. He used SAILORS being conspicuous by an old wireless cabinet with a glass front and hole into which had been turn the key without touching a metal ring near it, and though plenty tried,

# Hell Below Zero

P. B. BURNS, T/M, Gaumont, South Shields

ENERGETIC ATTEMPTS were made to tie-up with the arrival of the MR. MOORCROFT'S comprehen- "Southern Adventurer"—the ship "Hobson's Choice" dance was held. good publicity, and an effective tie-up Overprinted balloons were released at was made with a store selling raina cut-out whale and a tank of invisible fish!

# Theatre Publicity

J. W. TURNER, Savoy, Sale

A SPATE of rejuvenation, which Turner called "Operation

Continued on page 37

Abbott and Costello Meet Captain Kidd: V. Burns, Picture House, Govanhill.

Broken Arrow: Plaza, Gravesend. Arrow: R. Walker.

Caddy, The: G. Keeling, Kings-way, Hadleigh,

Calamity Jane: D. Hughes, H/M, Regal, Cheltenham: G. Lennox, A/M, Regal, Hamilton; S. Sale, Granada, Dover; J. Dixon, Regal, Chesterfield: W. Twigden, Palladium. Brixton.

Charge at Feather River, The: T. Chapman, A/M, Ritz, Harringay; G. Bull, A/M, Ritz, Richmond; F. Dann, Elite, Wimbledon; J. Ducker, A/M, Coronation, Manor Park; G. Skelton, Picture House, Doncas-

Children's Club Activities: Miss L. Watt, Odeon, Coatbridge; A. Dawson, Odeon, Darlington; G. Blease. Odeon, Radcliffe; J. Ellis, Odeon, Chester; A. Ward, Odeon, Newport, IOW; W. Davany, Ritz, Wallsend.

City Beneath the Sea: R. Hornsby, Royal, Scunthorpe.

Conquest of Everest, The: H. Matthews, Arcade, Camberley

Cruel Sea, The: R. Brown, Astra, RAF, Kirton Lindsey.

Day to Remember, A: S. M. doch, Gaumont, Anfield; doch, Gaumont, Anfield; Manhire, Savoy, Edinburgh.

Doctor in the House: C. Smith, Regent, Brighton.

From Here to Eternity: H. Gent, Hippodrome, Liverpool; Fielder, Oak, Selly Oak.

## e Ghowman's Aredit Amae

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

Front Page Story: A. Lewis, Regal, Handsworth; A. Heaton, Regal, Beverley.

Gentlemen Prefer Blondes: W. Marshall, A/M, Odeon, Worcester

Glenn Miller Story, The: Miss B. Green, R/M, Regal, Abingdon; M. Trezise, Gaumont, Stroud; G. Bigwood, Odeon, Somerset; J. Solkhon, Regal, Gt. Yarmouth; G. Spary, Pavilion, Reading; Miss B. Ball, A/M, Regal, Oxford; C. Close, Odeon, Falmouth

Good Die Young, The: A. Wheeler, Odeon, Hornchurch.

Grace Moore Story, The: G. Henshaw, Majestic, Blackburn; V. Burns, Picture House, Govan-

Great Game. The: W. Kay, Picture House, Fraserburgh.

Hell Below Zero: S. Fran A/M, Empire, Clydebank: Mackrell, Ritz, Huddersfield. Frank

Here Come the Girls: J. Smith, Palace, Arbroath.

Hobson's Choice: A. Bridger, Granada. Hove; A. Mitchener, A/M. Trocadero, Leicester; D.

Archer, Empire, Coventry; C. Mangold, Regal, Cambridge; M. Zagury, Electric Palace, Highgate; H. McBean, A/M, Empire, Islington; A. Alexander, Carlton, Boscombe.

Hondo: D. Jones, R/M, Broadway, Southampton.

House Publicity: A. McCoy, Ritz, Richmond; M. Castledine. Forum, Nottingham; J. Bell, A/M, Odeon, Darlington; J. Dooley, A/M, Odeon, Sutton Coldfield: E. Lennard. Palladium, Norton; E. Marwood, Hippodrome, Colne; D. Marshall, Green's Playhouse, Ayr.

How to Marry a Millionaire: H. Bedford, Gaumont, Derby.

Your Honeymoon Really ecessary?: S. Cole, Majestic,

It's a Grand Life: C. Fowler, Tudor, Huddersfield.

Jack and the Beanstalk: S. Cole. Majestic, Derby.

Jubilee Trail: H. Birse, T/M, Gaumont, Falkirk.

Kansas Pacific: J. Redfern, Palace, Droylsden.

Limelight: R. Kaye, Palace, Chapeltown; J. Bell, Angus Playhouse, Montrose.

Little World of Don Camillo, The: J. Tetlow, Victory, Oldham.

Lives of a Bengal Lancer: C. Manhire, Savoy, Edinburgh.

Maggie, The: H. Shampan, Odeon, Woolwich.

Malta Story: J. McTaggart, Playhouse, Stornoway.

Man Behind the Gun, The: E. Blackwood, Astra, RAF, Market Drayton.

Money from Home: G. Lockyer, Odeon, Stafford; H. Large, R/M, Odeon, Bedminster.

Newsreel Publicity: C. Manhire, Savoy, Edinburgh.

99 River Street: R. Walker, Plaza, Gravesend.

Peter Pan: S. Hudson, Plaza,

Press Publicity: B. Gleitzman, R/M, Ritz, Erith.

Public Relations: F. Tyler, Queen's, Cardiff; R. Gordon, Odeon, Sketty.

Red Garters: E. Pike, Odeon,

Return to Paradise: E. Black-wood, Astra, RAF, Market. Drayton

Ride the Man Down: C. Owen, Astra, RAF, Stoke Heath.

Shane: V. Beacham, Odeon, Herne Bay.

She's Back on Broadway: R. Whitford, Astra, RAF, Colerne; A. Owen, Astra, RAF, Thorney

Snow White and the Seven Dwarfs: J. Kaye, Prince of Wales, Harrow Road; W. Cunningham, County, Lancaster.

So Big: V. Burns, Picture House, Govanhill.

Son of Belle Starr: F. Young, A/M, Astoria, Brighton.

Sunny Side of the Street: R. Horton, Astor, Birkenhead.

They Who Dare: R. Lyric, Wellingborough. Dare: R. Crabb,

Trouble in Store: E. Fielding, Lido, Bradshawgate.

Weak and the Wicked, The: R. Matthews, Ritz, Erith.

Will Any Gentleman?: C. Owen, Astra, RAF, Stoke Heath.

Woman They Almost Lvnched: A. Owen, Astra, RAF, Thorney Island.

You Know What Sailors Are: J. Ellis, Odeon, Chester; G. Wilmot, Odeon, Southampton.

Brush," showed that both he and his will be tackled during the summer staff have the welfare of the theatre at heart. Walls were brushed and of managers' exhaustive efforts to distempered, and little by little he and the staff have given the theatre a and you can be sure the audience new face. Now the boiler-rooms appreciates it.

#### Children's Club Activities

A. D. WHEELER, Odeon, Hornchurch

POLICE-TYPE traffic sleeves were worn by club members and Mr. Wheeler anounced a special "Kerb Drill Week." The idea was that at Wheter another a special Kerb Drill Week." The idea was that at any time during the week members of the Road Safety Committee could challenge children wearing club badges to repeat the correct kerb drill. Prizes were awarded for the best answers.

S. KAY, Futurist, Elsecar

OLDER MEMBERS of the club were asked to paint their version of "Superman," while the younger ones were asked to do an Easter scene. Easter eggs and guest tickets were given as prizes. Mr. Kay received a heartening number of entries.

H. C. BIRSE, T/A/M, Gaumont, Falkirk

A BEST-DRESSED-DOLL competition brought in a disappointing number of entries, so Mr. Birse counteracted this by asking patrons to act as judges. Some 200 votes a day rolled in. The Falkirk Mail and Falkirk Sentinel both carried writeups and photographs of the competition

The Slowman

During the week ending Friday, May 7, the Showman received a total of

291 Entries

#### "KINE."-MGM £600 CONTEST The Festival-at Newark

MGM held a Festival at the Empire, Leicester Square, so Mr. A. F. Swaine, of the Savoy, thought it would be a good idea if a great deal of attention to the film. Newark had one, too. During April he had four films booked, "The Band Wagon," "Toast of New Orleans," play yer other angles Shakspeare's play were other angles. M GM held a Festival at the Empire, Leicester Square, so Mr. A. F. Swaine, of the Savoy, thought it would be a good idea if Newark had one, too. During April he had four films booked, "The Band Wagon," "Toast of New Orleans," "Mogambo," and "Torch Song."

He made an effective foyer display for all four films with the story of MGM studios, stills from outstanding films from 1937 to 1949, and a radiogram which played tunes from

with the lions of Robert's Circus.

A "hide and seek" competition for children was arranged, with a prize worth 10s. 6d. and two free tickets.

Press publicity included a front-page write-up and advertising stressed the anniversary angle.

Six window displays contained publicity material for one of the four pictures, and the whole scheme made an ideal "Festival" celebration.

Eleven window displays, a fiveweek fashion display and national tie-ups were the main features of Mr. R. Charles' campaign when "Julius Cæsar" was showing at the Regal,

Cæsar was snowing at the Regar, Beckenham.
Scouts, the RAF, youth clubs, welfare officers of factories and schools were approached and local newspapers co-operated with free editorial and pictorial space. It all added up to a comprehensive publicity effort.

\* A four-week picture serialisation in the *City Times* was one of the efforts of Mr. R. J. Kirk, of the

Shakespeare's play were other angles

\* Ten different angles were used by Mr. Denis Cave, A/M of the Palace, Eltham, for "Kiss Me Kate."

Two contests, one for men, one for women, were run with prizes supplied by local dealers, and the national tie-up with Blue Car Coaches was exploited to the full.

Window displays, hanging cards and leaflets were spread around the area, and trailers of the film were screened to attract matinèe business.

\* A compact job of campaigning for "The Band Wagon" was done by Mr. J. E. Simmons and his assistant, Mr. N. J. Ward, of the Forum, Birmingham.

Four full window displays were obtained and in Lewis's Birmingham store, a 16-mm, trailer was shown

for ten days before playdate.

Through a special press show, a great deal of editorial and pictorial space was obtained and a front and side of house display attracted attention.

\* A wide coverage of schools throughout Northumberland and some in Co. Durham met with success when Mr. J. Wilkinson, of the Haymarket,

Continued on page 40



G. FINDLAY, A/M, Picture Palace, Parkhead, Glasgow. P. JEWETT, Regal, Hounslow. B. D. LAMB, A/M, Odeon, Man-chester chester. LINTON, Picture House,

Lydney.
W. LOCKYER, Empire, Glossop.
F. B. SOAPER, Odeon, Alfreton.
J. STEWART, Picture Palace,
Parkhead, Glasgow.
D. J. WOODALL, Regal, Tring.

HONORARY LIFE MEMBERS

HONORARY LIFE MEMBERS

TAYLOR, manager of the
Brookfield, Poynton, has been
enrolled as Life Member No. 131.

W. FRAY, manager of the
Regent, Hinckley, has been enrolled as Life Member No. 132.
TEPER, manager of the Astoria,
Charing Cross Road. W.C.2,
has been enrolled as Life Member
No. 133.

No. 133. D. CONWAY, manager of the Odeon, Hereford, has been en-rolled as Life Member No. 134.

SECOND SEAL OF MERIT P. J. MILLS, Gaumont, Liverpool. N. SCOTT-BUCCLEUCH, Regent,

# CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT .. 6d. per word SITUATIONS WANTED ... 2d. ... FINANCIAL .. .. 8d. .. .. FOR SALE & WANTED .. 8d. .. MISCELLANEOUS .. 8d. "

Caps. 1d. per word extra. Box No. 8d. extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

Advertisement Manager:-KINEMATOGRAPH WEEKLY Telephone: TEMple Bar 2468. Ext. 271

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone.

# SITUATIONS VACANT

The engagement of persons answering these advertisements must be made through a Local Office of the Ministry of Labour or a Scheduled Employment Agency if the applicant is a man aged 18-64 inclusive Vacancies Order, 1952.

FIDENCE. - SALES MANAGER, UNITED ARTISTS CORPORATION, WARDOUR LTD., FILM HOUSE, STREET, LONDON, W.1.

SECRETARY/SHORTHAND TYPIST. Efficient, good speeds, required by managing director film production company.— Apply in first instance by letter, Harold Baim Productions, Ltd., 23, Golden Square, London, W.1.

WANTED, Booking Clerk able to deal with despatch.—O., Box 627, Kinematograph Weekly.

MANAGER and Chief Operator for Grade B hall, seaside town, Western area. Only first-class man willing to work need apply.—State experience and salary required, in confidence, to H., Box 621, Kinematograph Weekly.

MAN-ASSISTANT OR TRAINEE AGER WANTED -- APPLY, L., BOX 624, Kinematograph Weekly.

EXPERIENCED Chief and Second required. Good position for right people.— Apply, County Cinema, Hereford.

HOLIDAY Relief Projectionist (Co/2nd A.A.) required for period of approximately four months. — Applications in writing to Davis Theatre, Croydon.

small hall, Kent.—M., Box 625, Kinematograph Weekly.

SECOND, Third and Trainee Projectionists required for CinemaScope theatres. London area. First-class equipment and good working conditions.—J., Box 622, Kinematograph Weekly.

OPERA-EXPERIENCED SECOND TOR, GRADE A.-N., Box 626, Kinematograph Weekly.

CLASSIC, Chelsea (Flaxman 4388), refully experienced Second Projec-Co-Chief would be considered.

Third immediately: Fourth Projectionists.—Apply, The Manager, Gaumont, Walham Green, S.W.6.

# SITUATIONS VACANT (contd.)

CHIEF Operator wanted. Experienced Second considered. Six-day opening, no matinées. — Sandbach Cinemas, Ltd., Palace, Sandbach, Cheshire.

# SITUATIONS WANTED

MANAGER (39) seeks position. years in trade. Projection, sales, pub- The Circle, Southdown, Bath. licity. Reasonable salary.—E., Box 618, Kinematograph Weekly.

FULLY EXPERIENCED MANAGER desires permanent position. AA and A experience. Keen sales and publicity. Excellent testimonials, bonded. Anywhere 169 sprung seats, padded backs, 48 for good permanent post. Replies in strictest confidence. NO DUMPS PLEASE!—F., Box 619, Kinematograph Weekly.

ASSISTANT Manager, thoroughly experienced, capable management. Accept 96-98, LONG ACRE, LONDON, W.C.2 relief circuit or independent.—B., Box Tip-up Chairs, counterweighted, uphol-615, Kinematograph Weekly.

> MANAGER, age 30, smart appearance, seven years last position, experienced publicity, sales. Strict disciplinarian. Go anywhere. Start at once.—C., Box 616, Kinematograph Weekly.

EXPERIENCED MANAGERESS DE-SIRES CHANGE; THOROUGHLY CON- FOR Sale.—360 20-in. centre Chairs and VERSANT ALL BRANCHES; KEEN 369 19-in. Chairs; five spring; majority ex PUBLICITY; PRESENT POSITION TEN balcony and back stalls; reasonable; -P.. BOX 628, KINEMATOGRAPH Kinematograph Weekly. WEEKLY.

EXPERIENCED Manager seeks posior a woman aged 18-59 inclusive unless he tion. Life experience, circuit and inor she or the employment is exempted dependent. Excellent references. Bonded. from the provisions of the Notification of Available at once.—K., Box 623, Kinematograph Weekly.

QUIRE TOP GRADE SALESMAN, ager two days weekly, London area. (King's Cross). Mansion containing 18 WEST OF ENGLAND TERRITORY. Highest trade credentials (retired man-GIVE FULL DETAILS IN CON- ager). — D., Box 617, Kinematograph with living accommodation over, stables, Weekly.

> MANAGER, live wire, available now. London or Home Counties. Interview.— A., Box 614, Kinematograph Weekly.

and independent, aged 42, smart appear- 38 acres would be disposed of separately ance. Control staff, sales, publicity, etc. if desired. Further particulars and to Any area considered. Or holiday relief. view apply, Messrs. James Neilson, Char--Colville Lodge, Colville Street, Not- tered Surveyors, Palace Mansions, Palace tingham.

CHIEF Projectionist. 13 years' experience. Go anywhere. References to prove Oxford Street, London, W.1. ability and integrity. Accommodation for family required.—G., Box 620, Kinematograph Weekly.

# FOR SALE & WANTED

ONE second-hand Sturtevant Kinema Vacuum Cleaner, 240 v. Universal, required.—R., Box 630, Kinematograph Weekly.

# KINEMA FOR SALE

of Yorkshire; seating capacity 350; has Cinema, Pontardawe, and great grandrecently been redecorated and re-equipped. | daughter of John Poole, of Malmesbury, OPERATOR required immediately, Co., 32-33, Commercial Street, Leeds, 1. ramas.

# KINEMAS TO LET

WEST Country Kinema and Café to Small rent. Suit owner-manager. Small ingoing. Reason for letting, present 25 owner's bad health.—Reply, Andrews, 4,

# THEATRE SEATS

FOR sale: tip-up type Kinema Seats. wooden seats, padded arms and backs. Reasonable condition.—Offers to the Secretary, Holloway Sanatorium, Virginia Water, Surrey.

FOR sale: about 750 16-spring 20-inch stered red moquette. Some with rubber, others with wooden armpads. Standards partly for flat and partly for sloping floor. Also about 220 as above upholstered blue moquette. Can be seen Devon or London. -Prince's Theatres, Regal Offices, Theatre Lane, Barnstaple.

YEARS: EXCELLENT TESTIMONIALS. viewed standing Bristol.—Q., Box 629,

# PREMISES TO LET

FREEHOLD Estate for sale (ideal for film studios) on the Herts/Middlesex border, amongst well-wooded and rural MAJOR RENTING COMPANY RE- REQUIRED: position as Relief Man- surroundings, 13 miles from London outbuildings, and 38 acres park land, with vacant possession. Farm of about 112 acres with farmhouse buildings and cottage, two miles road frontage. Price for Phones: GERrard 3526/7, 2336 whole estate £27,500. £15,000 can remain MANAGER, experienced both circuit at 4 per cent. per annum. Mansion and Enfield (Telephone: (4040), or to the Owner, D. J. James, 225,

# TRANSLATIONS

TRANSLATIONS of technical accuracy. -Export Development Productions, Ltd., 122, Wardour Street, W.1.

# OBITUARY

JOHN.—On May 4, at Pontardawe, Dorotny Anne, beloved wife of Derek John, of Bridgend, Glam, and only daughter of Mr. and Mrs. J. Walter KINEMA for sale in the West Riding Bynorth (kinema veteran, 1903), Lyric -For full details apply Brown, Butler and Wilts, whose sons founded Pooles Myrio-

# TO Let: small Kinema, London, suitable owner-manager or foreign films.—X., Box 611, Kinematograph Weekly. MOST IMPORTANT

# FRONT OF HOUSE

Illuminated Stainless Steel

Fully Serviced with

STILLS AND ILLUSTRATED POSTERS

Full details from:

# CHLORO-FLASH BY NU-SWIFT!

EXTRA-RAPID for EXTRA-HAZARDOUS FIRE RISKS: Chlorobromomethane, science's new wonder chemical in pressurized charges. Approved by F.O.C. You've never seen anything like it!

NU-SWIFT LTD . ELLAND . YORKS In Every Ship of the Royal Navy

# ROWLAND

The ONLY firm of ESTATE AGENTS AND VALUERS in the UNITED KINGDDOM AND EIRE dealing SOLELY with CINEMA AND THEATRE properties

Special Department devoted to VALUATIONS for INSURANCE and TRANSFER

TO LET-NO PREMIUM. Cinema, South Midlands. Seating 1,100. Built 1937. Sound equipment—B.T.H. Property in excellent condition. Very low rent £35 per week. Also has Stage and Dressing Rooms. Sole Agents: J. Rowland Sales Ltd.

For further details apply to London Offices: FARADAY HOUSE, 8/10 Charing Cross Rd., W.C.2. Tel.: TEMple Bar 9719, 9710 & 5191. Two doors from Garrick Theatre

PROP: F.G. PALMER LTD. EST 1912 GER 4796-6143

Wide range projector equipment

VALUERS to the MOTION PICTURE INDUSTRY RODDARD8

NHI. 2721 (20 lines)

### CINEMAS FOR SALE

#### LANCS.

In one of the most prosperous towns and occupying good position. Seating nearly 900. Takings including profit on ices, advertising, etc., exceed £12,000 p.a. In excellent condition throughout. Lease at nominal rental. Premium only £2,000.

#### LONDON.

Ideal show for owner/ manager, with cash payment of only £3,000. Recently completely redecorated and reseated. Seating 700. 7-day. Satisfactory profits with unlimited scope to increase. W.E. sound. Mortgage available. (D.63)

#### OUTER LONDON.

In favourite town and occupying most prominent position. Unopposed. Beautifully equipped and fitted. Profits about £2,000 p.a. Premium of £5,250 includes valuable lease, goodwill and contents. (B.79)

#### HOME COUNTIES.

Situate in large residential area and easily accessible to London. Well-established cinema. Good capacity. W.E. sound. Freehold available or would be let at £450 p.a. with £2,000 premium. (B.97)

Further particulars of the above and of all other available properties will be supplied to principals only.

MESSRS.

#### HARRIS & GILLOW

Cinema and Theatre Agents, Valuers and Auctioneers

93/95 WARDOUR STREET, LONDON, W.I

Telephone: GERrard 2504 (10 lines) Telegrams: Faddist, Rath, London

#### L. B. LOCKWOOD & CO.

Theatre Furnishers

SEATINGS CARPETS DRAPERIES

Supplied and Fitted

60 YEARS' SERVICE TO THE INDUSTRY

NEWALL ST. WORKS

Tel. BRADFORD 27811/2

and Night-PUDSEY 3873

#### STABLEFORD SCREENS

We make matt white, rear projection, roll up and amateur screens of all types.

1, STEBBING STREET, LONDON, W.11 Phone: Park 7682 & 5822

## SUPERIOR FRAMES SUPERIOR PUBLICITY



3 & 5 ISLINGTON HIGH ST., LONDON, N.1 TERminus 4473





A shot of the Leeds film people who attended the luncheon and presentation to Mr. Lucas Hutchinson on his retirement from MGM

#### Edinburgh's New Provost is a Kinema Man

PEOPLE

ship.

AFTER TWENTY-ONE YEARS as AFTER TWENTY-ONE YEARS as manager of the Kingsway kinema, Newmarket, Mr. C. H. A. Coates has resigned and his place has been taken by Mr. Edwin Whiteley, member of a family well known in the trade in Yorkshire, who has recently returned to the country.

to this country.

Mr. Whiteley has held managerial is the owner of Kill and Featherstone. posts in Yorkshire, and prior to going to Canada was with Star Cinemas at Leeds. He resigned in 1952 to go to Canada.

MR. A. H. (BERT) JACKSON, ell known in the North-West well North-West well known in the North-West through his long association with the renting side of the industry, has joined Gordon's Associated Companies (Manchester). He will be concerned mainly with sales liaison and promotion as personal representative of the managing director, Mr. WINSTAN GORDON.

MISS JOY FROST has joined Screenspace, Anglo-French producers of advertising films, as liaison between Andre Sarrut, in Paris, and DIMITRI DE GRUNWALD, in London. Formerly a production manager with Theatre Publicity, and recently branch manager of Pathe Equipcasting director for Pearl and Dean, ment has returned to work after an Miss Frost will do similar work for illness that kept him away from his Screenspace.

MR. G. WILLIAMS, formerly assis-MR. G. WILLIAMS, formerly assistant manager of the Alhambra, Perth, at Liverpool to join the Miles Bryne has moved to the Gaumont, Dundee, circuit and will be chief projectionist as assistant to Mr. W. Crombie. Mr. Williams was previously at the Gaumont, Edinburgh. mont, Edinburgh.

AFTER EIGHT MONTHS at the

LORD PROVOST JOHN G. Gaumont Theatre, North End, Ports-BANKS, of Edinburgh, who was elected on Friday, is chairman of Poole's Roxy (Edinburgh), Ltd., the second successive Lord Provost of Edinburgh to have kinema interests.

Ex-Lord Provost SIR JAMES MILLER had financial interests in the Caley, the Embassy, the State, and other Edinburgh houses.

Lord Provost Banks, an intimate Edinburgh houses.

Lord Provost Banks, an intimate Theatre (now the Gaumont), celefriend of the late Bailie John R. Poole, took shares in the company when the Roxy was built and succeeded Bailie Poole in the chairmanship.

THE WEDDING has taken place at Pontefract of Mr. Dennis Holden, younger son of Mr. and Mrs. T. C. Holden, of Westfield Avenue, and Mrs. Greta Maud, elder daughter of Mr. and Mrs. J. Maud, also of Westfield Avenue. Mr. Holden, sen, is the owner of kingraphy at Pontefract is the owner of kinemas at Pontefract

WOOLSTENCROFT, W. manager and director of the Theatre Royal and Hippodrome, Leigh, fights today (Thursday) an election for his seat on Leigh Council, of which he has been a member for 15 years. Says his election address: "Vote for Woolstencroft, who has entertained you for 45 years."

MR. E. F. EVANS, publicity assistant of the RAF Cinema Corporation, has become the father of a baby girl, Christine Mary.

Mr. Evans, who was with MGM for many years, met his wife, Mary, in 1948, when they were both with the Army Kinema Corporation.

Paul Penman

# LONDON AND PROVINCIAL TRADE SCREENINGS

LONDON.								
Mon., May 17 11.30 Tues. 18 2.30	Own	Pathe Pictorial Nos. 508, 5 Desert Agent (Eps. 1, 2, 3		AB-Pathe Republic	Rod Cameron	T		
Tues., ,, 18 2.30 ,, 18 2.30	Own Hammer	Dangerous Cargo; A Scano			T 7 TTT 17.	U		
		Paris (Reissue)		Townitz Dwitich	Harch Woddonbarn	TT		
Wed., ,, 19 2.30 19 10.30	GB Theatre	a. a		Equity British Columbia	Hugh Wedderburn	_		
10 230	Own	Welcome the Queen .		AB-Pathe		U		
Fri., 3, 21 9.00	Vogue, Stoke	Kol Nidre		Saxon	Cantor Liebele Waldman	U		
21 10.30	Newington Odeon, Leics, Sa.	The Queen in Australia .		GFD	- vv aluman			
99 21 10.00	Outour, Liouve au							
Marca 7/0 70 20	West End	Forbidden Cargo		GFD	Nigel Patrick	TI		
Tues., May 18 10.30 Wed., 19 10.30	Forum	TTia Mainata O'IZ anfo		Warner	Burt Lancaster	U		
	Scala	The Naked Jungle		Paramount	Charlton Heston	A		
CARDIFF.								
Tues., May 18 10.30	Olympia	His Majesty O'Keefe .			Burt Lancaster	U		
		Thombiddon Conord			Charlton Heston Nigel Patrick	A		
Fri., ,, 21 10.45	Oueon	rorbidden cargo	***	CALLE	1,18 CI I COLICIA			
GLASGOW.								
		The Malrod Impele			Guy Madison Charlton Heston	A		
,, 19 10.30 ,, 19 10.30		The 11 Olim I former Many		British Lion	Hugh McDermott	U		
Thur., ,, 20 10.30	Green's Playhouse	Sins of Jezebel			Paulette Goddard	U		
Fri., ,, 21 10.45	Carrier St. Co. C.	Mon in the Attie	• • • • •	20th Continue	Burt Lancaster Jack Palance	A		
,, 21 11.00 & 2.30	Own	Man in one more	•••	Fox				
		LEEDS.		20th Continu	Wan Lohngon	TT		
Tues., May 18 10.30	Tower	Siege at Red River		20th Century- Fox	Van Johnson			
Wed., ,, 19 10.30	Tower				Dane Clark	A		
Thur., ,, 20 10.30	Tower				Charlton Heston	A		
Fri., ,, 21 10.30 10.30 10.30	Tower Ritz	TT: Majasta O'TT onfo			Paulette Goddard Burt Lancaster	U		
,, 21 10.00	Tuluz							
		Man in the Attie		20th Contury	Jack Palance	Δ		
Tues., May 18 11.00	Own	Man in the Attic		Fox	Jack Palance	2.1		
	Scala					A		
Wed., ", 19 11.00	Own	Siege at Red River		20th Century- Fox	Van Johnson			
Thur., ,, 20 10.30	Odeon	Forbidden Cargo		GFD	Nigel Patrick	U		
	Forum	TT: TT OTT anda		Warner	Burt Lancaster	U		
MANCHESTER.								
Tues., May 18 10.45		Murder at Scotland Yard.		Control Contro	Patrick Barr	U		
		The Long, Long Trailer.			Lucille Ball Hugh McDermott	TI		
	O	TT. DE . A CITT - C.			Burt Lancaster	U		
& 2.15						TT		
,, 18 10.45	Theatre Royal	Siege at Red River		20th Century- Fox	Van Johnson			
18 10 45	Market Street	Flesh Will Surrender.		Gala	Yvonne Sanson	A		
Wed., ,, 19 10.45	Odeon	Forbidden Cargo		GFD	Nigel Patrick	U		
19 10.30	Oxford	Companions of the Night.			Francoise Arnoul Jack Palance	A		
FII., ,, 21 10.45				Fox				
,, 21 10.45	Oxford	The Fortune Hunter; The	e Case of	Republic	John Derek	U		
		Diamond Annie						
		NEWCASTLE.						
Tues., May 18 10.30	Own	Man in the Attic		20th Century- Fox	Jack Palance	A		
Wed., , 19 & 3.00 10.30	Haymarket	His Majesty O'Keefe .		The second secon	Burt Lancaster	U		
	Odeon	The Command		Warner	Guy Madison	U		
Fri., ,, 21 10.30	Own	Siege at Red River	• • • • •	20th Century- Fox	Van Johnson			
,, 21 & 3.00 10.30	Essoldo	The Naked Jungle .		The state of the s	Charlton Heston	A		
Fri., May 21 10.30	Carlton	NOTTINGHAM. His Majesty O'Keefe		Warner	Burt Lancaster	U		
111., May 21 10.50	Carron							
Tues. May 18 10.30 Cinema House Five Days Exclusive Dane Clark A								
Tues., May 18 10.30 10.30	Cinema House Hippodrome	TT' MI O'TT anfa		Warner	Burt Lancaster	U		
Thur., 20 10.30	Hippodrome	Sins of Jezebel		Exclusive	Paulette Goddard	U		
Fri., ,, 21 10.30		The Maked Lungle		Paramount	Charlton Heston	A		

# "KINE."-M G M CONTEST—continued

Newcastle, started his campaign for "Julius Cæsar" three weeks ahead of playdate.

He not only received support for special shows but also managed to get the "heads" of local secondary and grammar schools to arrange an essay ton, Nottingham; G. C. Williams, Regent, on "Julius Cæsar" with guest tickets

as prizes. His efforts were rewarded, in addition to attendances, by a very good editorial coverage in the press.

Twelve bookshop tie-ups arranged with W. H. Smith's and Boots.

# Credits Gained ...

"Julius Cæsar."-J. E. Wright, Forum, Fulham Road; H. E. Collier, Savoy, Croydon.

"Kiss Me Kate."—G. Bull, A/M, Ritz. Richmond; Bill Clarke, Empire, Mile End; F. A. Barker, Regal, Walton-on-Thames; D. Turner, A/M, Rex, Leytonstone; J. E. Wright, Forum, Fulham Road; R. F. Andrews, Plaza, Catford.

"Easy to Love."-A. E. Griffith, Carl-

Chatham. "All the Brothers Were Valiant."-J. Dunachie, Regal, Paisley; A. C. Smith, A/M, Vandyck, Bristol; R. N. Douglas, A/M. Waveriey, Shawlands.

"The Band Wagon."—R. L. Cook,

Savoy, Swindon. " Mogambo."-D. M. Campbell, Regal, Stirling; R. L. Cook, Savoy, Swindon. "Torch Song."—J. Ward, A/M, Premier, Cheetham Hill; L. D. Malburn,

Grand, Falmouth. "I Love Melvyn."—R. Whitford, Astra, Thursday, May 13. Colerne. "Quo Vadis."-D. Marshall, Green's.

Boswell Park, Ayr.

# GENERAL RELEASES FOR MAY 17

AB-Pathe.—MEN BEHIND BARS, American (A), 6,879 feet.

Columbia.—PARIS MODEL, American (A), 7,042 feet.

MGM.—LATIN LOVERS, American (U), 9,381 feet; ARENA, American (U), 6,332 feet.

United Artists.—ACT OF LOVE, Franco-American (A), 9,435 feet; SHARK RIVER, American (U), 7,174

# LATE EXTRA

2.30 p.m., Celluloid Theatre.—" Monster Maker" (reissue), "The Blakes Slept Here " (New Realm).

# COLUMBIA HAS STARTED THE BIG MOVE

MOLUMBIA PICTURES has started the first stage of transferring its head office staff to Film House, 142-150, Wardour Street.

This is the beginning of a changeover which, it is estimated, will be completed by the end of the summer and will mean that the central organisation will be concentrated in one building. Previously, various sections were operating at 139, Wardour Street, Film House and National House.

Columbia's telephone number remains unchanged—Gerrard 4321. Columbia (British) Productions, Ltd., continues to operate from 13, Wigmore Street, W.1, while the 16-mm. division of Wigmore Films, Ltd., and the export division of Columbia are at 173, Wardour Street.

# OBITUARY

THE death of manager Emanuel Winter, of the Broadway kinema, Bristol Street, Birmingham, removes an interesting personality from the film trade. Mr. Winter, who was aged 77, was earlier in his career well known in Yorkshire, where he served the Pathe company in both Leeds and Sheffield.

Mrs. Bennie Levy, wife of Mr. Stuart Levy, a director of Anglo-Amalgamated, died on Saturday morning. Her death followed a long illness.

The sympathy of all in the kinema trade was extended last week-end to Mr. Bobby Booth on the death of his only son, Major Ian Donaldson Booth, DSO, who died suddenly in a Glasgow hospital.

Another tragic death occurred in kinema circles in Glasgow last week when Mr. Archie Marshall, who has been in the business for nearly 40 years, died suddenly, leaving a wife and two young children.

Mr. Mannie Jacoby, for 20 years a representative for ABFD in the Nottingham area, died on Saturday. The funeral took place at Bushey on Tuesday. Mr. Jacoby retired a year ago. He came into the industry in 1919 and was at one time in theatre manage-

ment. He was 67.

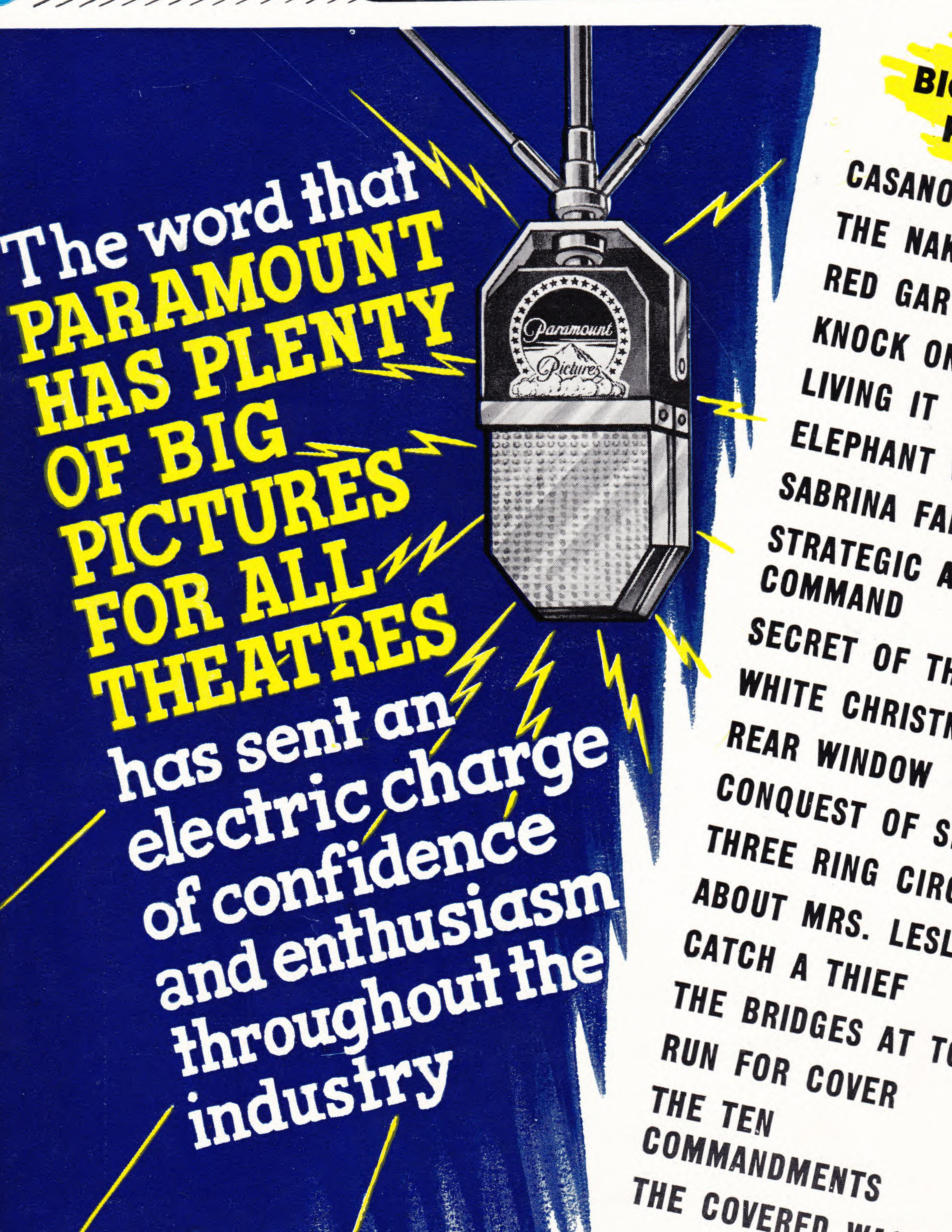
The death has occurred in hospital of a well-known Yorkshire kinema pioneer. He is Mr. Harry Watkinson, of Harecroft Road, Otley, who opened his first kinema in 1912 and, until he retired nine years ago, was managing director of the Otley Entertainments Company, which controlled the two kinemas in the town, the Beech Hill and the Picture House. Mr. Watkinson was 70.

# Better than "Quiet Man"?

Joan Crawford's new film, "Johnny Guitar," opened in Los Angeles to a gross of 115,000 dollars in five days, says Republic. The company believes that the picture will do more business than its highly successful "The Quiet Man."



# umount



MISS from Paramount"

CASANOVA'S BIG NIGHT THE NAKED JUNGLE GARTERS KNOCK ON WA LIVING IT UP ELEPHANT WA SABRINA FAIR STRATEGIC AIR

COMMAND SECRET NE THE WHITE CHRISTMAS -AN WINDOW CONQUEST OF SPACE THREE RING CIRCUS

CATCH A THIEF THE BRIDGES AT TOKO-RI RUN FOR COVER THE TEN COMMANDMENTS

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